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BLUEPRINT SPECIAL NO. 2

YANK!

THE ARMY SHOW

SOLDIER SHOWS "BLUEPRINT SPECIAL"
By the men . . . for the men in the service

HEADQUARTERS, ARMY SERVICE FORCES
SPECIAL SERVICES DIVISION, ASF

"BLUEPRINT SPECIALS"

The Special Services Division, ASF, has inaugurated a program of Soldier Shows "Blueprint Specials" -- GI Musical Revues which are "tried-out" at typical Army Installations under Army conditions and then "blueprinted" -- compiled into a book containing the entire script, lyrics, stage directions, complete orchestrations, dance routines, scenic and costume designs (including instructions on how to make them from waste and salvage materials) and general production notes.

"ABOUT FACE" Blueprint Special no. 1.

"....Rousingly funny....it has a Broadway stamp throughout...." -- VARIETY

"THREE DAY PASS" Not yet published.

An outstanding Musical Revue with songs written especially for the Special Services Division, ASF, by some of the greatest names in show business.

"OKAY, U. S. A." Not yet published.

A guide book to the U.S.A. in music and comedy.

HEADQUARTERS, ARMY SERVICE FORCES
SPECIAL SERVICES DIVISION, ASF

The Special Services Division, ASF
Entertainment Section
25 West 43rd St.
New York 18, N. Y.

It is urgently requested that this questionnaire be filled out and returned to the Entertainment Section, Special Services Division, ASF, immediately upon production of "HI YANK!"

1. Installation _____

2. Date of Production _____ Number of Performances _____ Attendance _____

3. How was the show received? Enthusiastically _____ Moderate Enthusiasm ___

Indifferently _____

4. Which sketches were most successful?

_____

_____

_____

5. Which sketches were least successful?

_____

_____

6. Which musical numbers were most successful?

_____

_____

_____

7. Which musical numbers were least successful?

_____

_____

Why?

_____

_____

8. Did your cast have undue difficulty singing the music? Yes___ No___

If Yes, why?_____

_____

9. Were the orchestrations sufficiently suitable to the needs of your orchestra? Yes___ No___

If No, why?_____

_____

10. Did you make extensive revisions on the sketches? Yes___ No___

11. Were the Scenery and Costume designs helpful to you in your production?

_____

12. Were the Stage Directions helpful? Yes___ No___

If No, why?_____

13. What is your frank opinion of the value of this publication in its entirety?

_____

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APO # _____

"HI, YANK!"

—

A SOLDIER SHOWS "BLUEPRINT SPECIAL"

MUSIC and LYRICS by PVT. FRANK LOESSER, LT. ALEX NORTH,
LT. JACK HILL, PVT. HY ZARET and SGT. JESSE BERKMAN

SKETCHES by PVT. ARNOLD AUERBACH, LT. BOB EASTRIGHT, LT. JACK HILL,
T/4 ED MILK and PFC MARTIN WELDON

COSTUME and SCENERY DESIGNS by LT. ROBERT T. STEVENSON and
SGT. AL HAMILTON, drawn by T/4 EDWARD E. WOLF

DANCES by PVT. JOSE LIMON

COVER and OTHER DRAWINGS by SGT. GEORGE BAKER

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HEADQUARTERS, ARMY SERVICE FORCES
SPECIAL SERVICES DIVISION, ASF

WHAT THEY SAID ABOUT "HI YANK!"

"..... a rousing hit....."
--VARIETY

".....wowed the audience and rolled them in the aisles - soldiers and New York dramatic critics alike...."
--PHILADELPHIA INQUIRER

"..... a lusty, fast-moving show..."
--NEW YORK TIMES

"..... a big-time musical show that is fool-proof, actor-proof, audience-proof....."
--PHILADELPHIA BULLETIN

"..... a solid hit....."
--NEWARK NEWS

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CONTENTS

This book is a combination of several books, or sections. Each section covers a specific phase of the production of this Soldier Show. The sections should be separated by carefully removing the cover staples. The individual sections should then be distributed to those members of the Soldier Show Production Staff who will be working from them.

SECTION I	Questionnaire SOP for Soldier Shows Sample Program Script with Lyrics and Stage Directions
SECTION II.	Costume Designs with Construction Directions
SECTION III	Scenic Designs with Construction Directions Stage Lighting Instructions
SECTION IV.	Conductor's Score
SECTION V	Vocal Lead
SECTION VI.	Piano
SECTION VII	1st Alto Saxophone
SECTION VIII	2nd Alto Saxophone
SECTION IX.	1st Tenor Saxophone
SECTION X	2nd Alto Saxophone
SECTION XI.	1st Trumpet
SECTION XII	2nd Trumpet
SECTION XIII	3rd Trumpet
SECTION XIV	1st Trombone
SECTION XV.	2nd Trombone
SECTION XVI	Guitar
SECTION XVII	Bass
SECTION XVIII.	Drums

STANDARD OPERATING PROCEDURE

In order to produce this show effectively, and with a minimum of difficulty, the following tested SOP for Soldier Show Production is recommended:

1. Organization of a Soldier Show Production Staff.

This staff usually consists of five members, selected from the Form 20 Classification Cards, Talent Nights, and interviews. In the event five such men are not in your unit, one experienced man can take one or two of the jobs.

a. Program Director, who is generally in charge. He keeps a file of performers, musicians, and technicians. He calls the meeting of the staff, and supervises the overall production. In other words, he is the GI producer.

b. Technical Director is in charge of the procurement and construction of scenery, lighting, costumes, and properties. He should locate facilities and space for this work. During the rehearsals and production he is in charge of backstage management.

c. Musical Director is in charge of the music. He organizes and rehearses the band, chorus, and soloists.

d. Drama Director casts and rehearses the sketches, and stages the entire production with the Program Director.

e. Publicity Director uses all available public relations methods to publicize the show. This will include newspapers, radio, posters, and handbills.

Each of the above-listed staff members should provide himself with all necessary assistants and helpers. This will reduce the individual burdens of the production and bring a new source of experience and ideas.

2. Rehearsal schedule

Don't make the cast sit around and wait to rehearse. Nothing will kill the interest of the men working on the show faster. Plan the rehearsal schedule ahead of time. Clear rehearsal space, post the schedules where everyone can see them, and stick to the schedule. The Music Director, the Dance Director, and the Drama Director can all rehearse at the same time if sufficient space has been obtained.

If the show is produced on off duty time, two hours an evening for about four weeks should provide sufficient rehearsal time. If more time for each day is available the rehearsal period can be reduced to three or even two weeks.

The night before the opening, a dress rehearsal should be held in which the show is presented as much as possible like a performance.

Time will be saved and headaches avoided if all backstage problems are worked out on paper before the rehearsal is held. Two dress rehearsals are better than one, if time will permit.

The dress rehearsal is also used to accustom the stage crew to working the show. A smooth production means scenery and props in proper order, ready for any change, just as much as it means actors knowing lines and cues. There are important cues for light men, stage hands, property men, and wardrobe assistants.

SAMPLE PROGRAM

The _____ Regiment

presents

"HI, YANK!"

A Soldier Shows "Blueprint Special"

MUSICS and LYRICS by Pvt. Frank Loesser, Lt. Alex North, Lt. Jack Hill and Sgt. Jesse Berkman.
SKETCHES by Pvt. Arnold Auerbach, Lt. Bob Eastright, Lt. Jack Hill, T/4 Ed Milk and Pfc Martin Weldon.
COSTUME and SCENERY designs by Lt. Robert T. Stevenson and Sgt. Al Hamilton, drawn by T/4 Edward E. Wolf.
DANCES by Pvt. Jose Limon
ORCHESTRATIONS by Pvt. Herbert Bourne, T/5 Bernard Landes, T/5 George Leeman, T/5 Lee Montgomery and T/5 Robert C. Williams.

ACT I

I. THE SOLDIER'S FRIEND

"YANK, YANK, YANK!" ....._____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____.

II. SAD SACK

SAD SACK ..... _____
MIKE ..... _____
6 SAD SACKS ....._____, _____, _____,
_____, _____, _____.

"THE SAGA OF THE SACK" ..... SAD SACK &
THE 6 SAD SACKS

III. MESSAGE CENTER

JOE. . . . . _____
HOPKINS. . . . . _____
MARTIN . . . . . _____
EDWARDS. . . . . _____
SAMSON . . . . . _____
SMITH. . . . . _____
SAD SACK . . . . . _____

IV. SPORTS SECTION

SAM. . . . . _____
MIKE . . . . . _____
HANK . . . . . _____
BEN. . . . . _____
SAD SACK . . . . . _____
THE BALLET DANCERS . . . . . _____,
_____, _____, _____, _____.

V. GIRL OF THE WEEK

BOB. . . . . _____
JANE . . . . . _____

"MY GAL AND I" . . . . . BOB

VI. WAC DEPARTMENT

IRIS . . . . . _____
JOE. . . . . _____

VII. CAMP NEWS

OFFICER OF THE GUARD . . . . . _____
SERGEANT OF THE GUARD. . . . . _____
THE GUARD. . . . . _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____, _____, _____.

ACT II

VIII. PUZZLE PAGE

BILL . . . . . _____
BEN. . . . . _____
HARRY. . . . . _____
STEVE. . . . . _____

"CLASSIFICATION BLUES" . . . . . BILL AND THE QUARTETTE

IX. STRICTLY GI

MIKE . . . . . _____
SAM. . . . . _____
MP . . . . . _____
SAD SACK . . . . . _____

X. MAIL CALL

JOE. . . . . _____
BILL . . . . . _____
BEN. . . . . _____
10 SOLDIERS. . . . . _____,
_____, _____, _____, _____,
_____, _____, _____, _____,
_____.

"LITTLE RED ROOFTOPS". . . . . BILL

XI. WHAT'S YOUR PROBLEM?

JOE. . . . . _____
MIKE . . . . . _____
BEN. . . . . _____
HANK . . . . . _____
SAD SACK . . . . . _____

XII. REPORT FROM THE CARIBBEAN

VICENTE
EDUARDO
DIEGO
RICARDO
CONCHITA

SUNG by . . . . . VICENTE, EDUARDO AND DIEGO

DANCED by . . . . . RICARDO, CONCHITA AND CHORUS

XIII. POST-WAR DEPARTMENT

JOE. . . . . _____
MIKE . . . . . _____
SAD SACK . . . . . _____
A GIRL . . . . . _____

XIV. ROUND-UP

MP. . . . . _____

"THE MOST IMPORTANT JOB" . . . . . .MP & ENTIRE CAST

* * * *

PRODUCTION STAFF

Program Director. . . . . _____.

Technical Director. . . . . _____.

Musical Director. . . . . _____.

Dance Director. . . . . _____.

Art Director. . . . . _____.

Publicity Director. . . . . _____.

Drama Director. . . . . _____.

Stage Crew. . . . . _____, _____, _____, _____, _____, _____.

Music by the _____ Regiment Band under the direction of _____.

Conceived and Written by the Special Services Division, ASF.

"HI YANK!" SCENE I THE SOLDIER'S FRIEND

CHARACTERS: TWENTY-FOUR MEN

PROPS: 6 PENCILS
6 NOTEBOOKS
6 CARDBOARD CAMERAS --- SEE SCENERY DRAWING, SCENE I
12 COPIES OF YANK MAGAZINE

COSTUMES: ALL --- GI UNIFORMS, CLASS A

SCENE: "YANK" BACKDROP --- SEE SCENERY DRAWING, SCENE I

STAGING: The opening is one of the most important spots in the show. It must be flashy, noisy, filled with pep. It should start things off with a bang. And in order to be an eye-opener and an ear-buster the action in the opening must be swift --- there can be no pauses between lines, entrances and exits. The singing must be bright and the dance steps well rehearsed and smartly executed. Pace is the keynote because the opening sets the mood for the whole show.

(THE ORCHESTRA BEGINS "YANK, YANK, YANK!" IN INSTRUMENTAL ARRANGEMENT)

(THE CURTAINS OPEN, REVEALING THE "YANK" BACKDROP)

(FIRST SOLDIER ENTERS L RUNNING, CARRYING COPIES OF YANK, NEWSBOY STYLE. HE HOLDS ONE HIGH)

ONE: Yank! Yank! Buy a copy of Yank!

(SECOND SOLDIER ENTERS R RUNNING WITH COPIES OF YANK)

TWO: Yank! Yank! Buy a copy of Yank!

(THIRD SOLDIER ENTERS L, SAME AS OTHERS)

THREE: Yank! Yank! The Army Weekly!

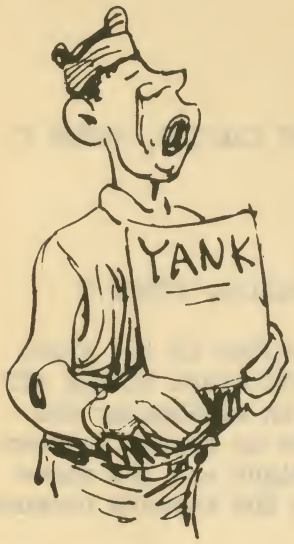
THE NEXT THREE SOLDIERS ENTER QUICKLY, NOT WAITING FOR THOSE BEFORE THEM TO FINISH THEIR LINES)

FOUR: Yank! Yank! Here's your copy of Yank!

(FIFTH SOLDIER ENTERS R REAR, SAME AS OTHERS)

FIVE: Yank! Yank! Buy a copy of Yank!

"HI YANK!" SCENE I THE SOLDIER'S FRIEND



(SIXTH SOLDIER ENTERS R REAR, SAME AS OTHERS)

SIX: Yank! Yank! The Soldier's Friend!

(THE SOLDIERS MILL AROUND, TRYING TO SELL COPIES OF YANK TO THE AUDIENCE, TO THE ORCHESTRA, AD-LIBBING THROUGHOUT: "Yank! How 'bout a copy of Yank!" etc. DURING THIS AD-LIBBING, SIX ADDITIONAL SOLDIERS RUN ON STAGE FROM VARIOUS ENTRANCES, ALSO SHOUTING, "Yank! Yank! Here's your copy of Yank! Yank, the Army Weekly! Yank, the Soldier's Friend!" BY THIS TIME, ALL TWELVE SOLDIERS ARE LINED UP AT THE FOOTLIGHTS FACING THE AUDIENCE)

(THE ORCHESTRA REPEATS "YANK, YANK, YANK!" IN VOCAL ARRANGEMENT)

(THE MEN SING)

MEN: Yank! Yank! Yank!
The latest copy of Yank!
Everything from the cartoon strip
To a big long story 'bout a submarine we sank;
In Yank! Yank! Yank!
But let's be perfectly frank ---
A magazine can't really put you wise
You want the news before your very eyes
So here's a show, to bring it to you guys
Called, Yank! Yank! Yank!

(ALTERNATE SOLDIERS DROP TO THEIR KNEES)

We're selling
Yank! Yank! Yank!
Oh get your copy of Yank!
Everything from the Mail Call Page
To an interview with a General Sherman tank;
(SOLDIERS STANDING DROP TO THEIR KNEES. THOSE ON KNEES RISE)
In Yank! Yank! Yank!
But let's be perfectly frank,
We print the words but never show the deed
So on this stage we bring you what you need
For you Sad Sacks who don't know how to read
Here's Yank! Yank! Yank!

(THE ORCHESTRA REPEATS THE CHORUS IN INSTRUMENTAL

ARRANGEMENT, DURING WHICH TWELVE MEN SUDDENLY APPEAR IN VARIOUS PARTS OF THE THEATRE. SIX OF THE MEN CARRY CAMERAS, THE REMAINING SIX HAVE PADS AND PENCILS. THEY RUN UP AND DOWN THE AISLES, STOPPING TO SPEAK TO MEMBERS OF THE AUDIENCE; THE MEN WITH CAMERAS FLASH THEIR BULBS)

ONE: (TO A MEMBER OF THE AUDIENCE) I'm from Yank! Hold it! (FLASHES BULB)

TWO: (TO A MEMBER OF THE AUDIENCE) I'm a Yank correspondent! What's your home town? (MAKES NOTE IN PAD)

THREE: I'm from Yank! Smile, please! (TAKES PICTURE)

FOUR: I'm a Yank correspondent! What's your gripe? (MAKES NOTE)

FIVE: I'm from Yank! Watch the birdie. (TAKES PICTURE)

SIX: I'm a Yank correspondent! Who's your favorite star? (MAKES NOTE)

(THE TWELVE MEN CONTINUE RUNNING THROUGH THE AUDIENCE AT A LIVELY PACE, TAKING PICTURES AND MAKING NOTES, AD LIBBING THROUGHOUT, AFTER WHICH THEY RUN UPON THE STAGE, JOINING THE FIRST TWELVE MEN. THEY FORM A SEMI-CIRCLE, THE MEN TOWARD THE ENDS STOOPING TO FORM A SYMMETRIC GROUPING. ONE OF THE SOLDIERS STEPS FORWARD AND DOES A FAST TAP DANCE TO THE FIRST HALF OF THE CHORUS. THE DANCER TAKES HIS PLACE IN LINE AS SIX SOLDIERS STEP FORWARD AND DO A CHORUS LINE KICKING ROUTINE FOR THE SECOND HALF OF THE CHORUS)

(THE ORCHESTRA REPEATS THE CHORUS)

(THE TWENTY-FOUR MEN FORM INTERTWINING CIRCLES, WALKING IN RHYTHM WITH THE MUSIC. THE MEN SELLING "YANK" PANTOMIME OFFERING IT TO POTENTIAL CUSTOMERS; THE MEN WITH THE NOTEBOOKS PANTOMIME TAKING NOTES; THE MEN WITH THE CAMERAS PANTOMIME TAKING PICTURES. THE ENTIRE STAGE IS FULL OF ACTIVITY IN RHYTHM WITH THE MUSIC FOR THE FIRST HALF OF THE CHORUS. WHEN THE SECOND HALF BEGINS, THEY LINE UP BEFORE THE FOOTLIGHTS AS A DANCING CHORUS, AND BEGIN KICKING IN UNISON IN PRECISION CHORUS FASHION)

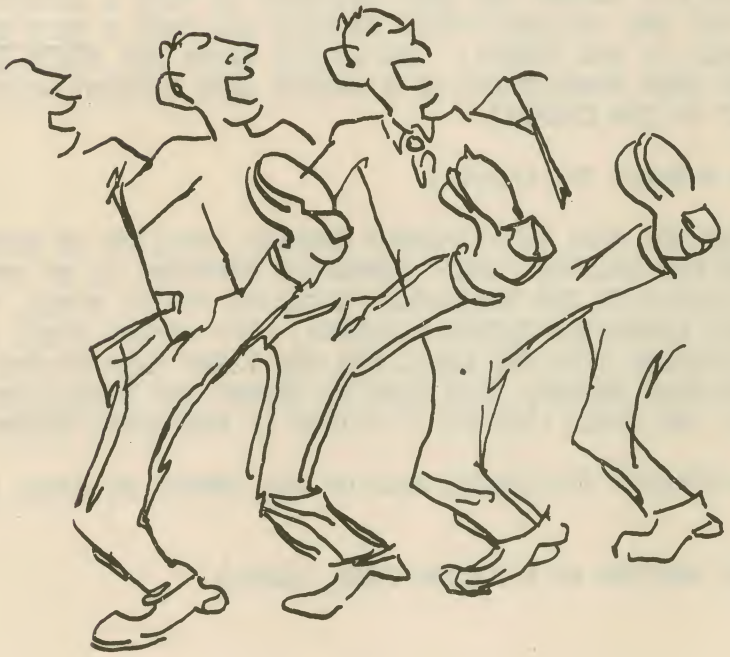
(THE ORCHESTRA REPEATS THE SECOND HALF OF THE CHORUS IN VOCAL ARRANGEMENT)

(THE MEN, STILL DANCING AS A CHORUS LINE, SING:)

MEN: But let's be perfectly frank
A magazine can't really put you wise
You want that news before your very eyes
So here's a show to bring it to you guys
It's Yank! Yank! Yank!

(THEY KICK AS THEY EXIT DANCING)

CURTAIN



"HI YANK!" SCENE II SAD SACK

CHARACTERS: SAD SACK --- A PATHETIC LITTLE CHARACTER AS IN THE CARTOON.
MIKE --- A TOUGH, OVERBEARING, LOUD-MOUTHED SERGEANT
6 MEN

PROPS: COPY OF "YANK" MAGAZINE

COSTUMES: SAD SACK --- ILL-FITTING FATIGUES WITH HAT
SERGEANT --- GI UNIFORM - CLASS B
6 MEN --- ILL-FITTING FATIGUES (SAME AS SAD SACK)

SCENE: IN FRONT OF CURTAIN

STAGING: In this scene SAD SACK makes his first entrance of the show. It is here that it will be necessary to establish his own character and that of MIKE, the antagonistic sergeant. SAD SACK is kind and meek but his friendliness is not appreciated by MIKE. There is sharp contrast between SAD SACK, who is timid and quiet and MIKE, who is loud and overbearing.

(SAD SACK ENTERS WITH A FEW COPIES OF "YANK" MAGAZINE. HE LOOKS ABOUT INQUIRINGLY AND EAGERLY A FEW MOMENTS AND WHEN HE STARTS TO SPEAK HIS VOICE CRACKS. HE CLEARS HIS THROAT AND TRIES AGAIN FEEBLY)

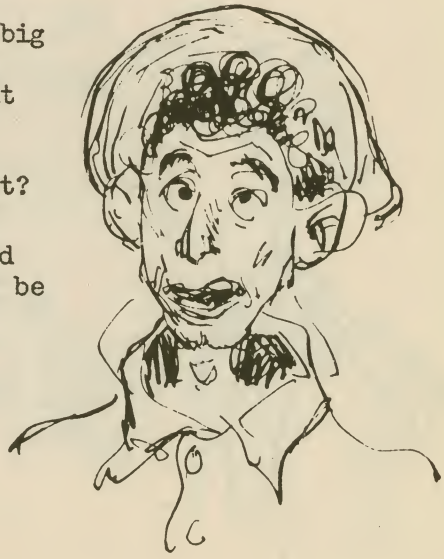
SACK: Get your copy of Yank. Yank --- The Soldier's Friend.

(MIKE, THE SERGEANT ENTERS)

SACK: Buy a copy of Yank, Sarge? I'm working my way through OCS.

MIKE: Shaddap! This isn't the detail I put you on. How come you're not out policing up the area?

SACK: I got too frightened. I saw a big snake on the ground, but when I tried to smack it, it turned out to be a piece of wood.



MIKE: What's so frightening about that?

SACK: Nothing. But the thing I picked up to hit it with turned out to be a snake.

MIKE: What a cluck. What were you in civilian life, a moron?

"HI YANK!" SCENE II SAD SACK

SACK: No, I was a model. You know those ads that show pictures of guys "Before" and "After." Well, I posed for one that said "Heaven Forbid."

MIKE: Well, I'm gonna build you up --- make a man outa you. Tomorrow I'm sending you out on a night maneuver.

SACK: A night --- what?

MIKE: Maneuver. Don't you know what "maneuver" means?

SACK: Sure. Maneuver is something you shovel on grass to make it green.

MIKE: No, no. It's something that makes you tough --- like me. Why I'm in such good condition I can jump 10 feet in the air.

SACK: That's nothing. I can jump 20 feet in the air --- if you touch me right.

MIKE: All right, wise guy. For that you'll get four extra hours on the obstacle course. And after that I'm gonna double-time you three times around the post!

SACK: So what? I don't know the meaning of the word "tired." I don't know the meaning of the word, "failure." Boy, am I stupid!

MIKE: You said it. You're not even smart enough to make permanent KP.

SACK: I am, too. Yesterday on KP I gave the cook a swell recipe. It's about me --- Wanna hear it?

MIKE: No. But it's a long war. Go ahead.

SACK: Okay. You take one rookie, slightly green. Stir from bed at an early hour. Soak in shower daily. Mix with others of his kind. Toughen with PT and grate on sergeant's nerves. Season with rain, wind, sun and snow. Sweeten from time to time with chocolate bars. Let smoke occasionally. Bake in 110 degrees summer, freeze below zero in winter. Dress in khaki. Serves 130 million people.

MIKE: Bah! (EXITS)

(THE ORCHESTRA BEGINS "THE SAGA OF THE SACK" IN VOCAL ARRANGEMENT)

SACK: (STEPS FORWARD)
When I was born my mother took one look and sighed
"Alack"
My dad ran to the roof and yelled "Hey stork, please
take it back!"
My cousin Sal said to her pal "It smells to me like sap."
My uncle Joe from Borneo said "Turn it in for scrap."
The laundry starched my diapers when I was a little tot.
The day I fell and broke a leg they almost had me shot.
I grew up and was drafted, but my bad luck never fails.
A Sad Sack's army life is just a mess of sad details.

(CHORUS)

Anything can happen to a Sad Sack
The Army's unluckiest guy
A Sad Sack is a Sad Sack, and a Sad Sack
Never can understand why
I wouldn't care what happens to a Sad Sack
No matter how sad it might be
No, I wouldn't care what happens to a Sad Sack
But the Sad Sack happens to be me.

(THE ORCHESTRA REPEATS THE CHORUS IN DANCE ARRANGEMENT)

(SAD SACK DOES A COMEDY DANCE --- JIMMY SAVO FASHION --- FOR ONE CHORUS. AFTER THE DANCE HE EXITS, REAPPEARING A MOMENT LATER WITH SIX ADDITIONAL DEADPAN SAD SACKS, DRESSED IDENTICALLY, WHO ENTER TO A SIDESTEP, MOVING IN UNISON)

(THE ORCHESTRA PLAYS THE PATTER)

"HI YANK!" SCENE II SAD SACK

SACK: Last nite I staggered into bed, all knocked out from KP;
I fell asleep, my sleep was deep, a storm came suddenly;
Our tent had just a little hole --- that hole was over me ---
And was I dripping ---

CHORUS: Anything can happen to a Sad Sack
The Army's unluckiest guy.

SACK: I had so much romance in me I thought that I would burst;
I hurried off to see my gal, my line was all rehearsed;
I rang the bell --- she said, "So sorry, the Marines have landed first."
With full equipment ---

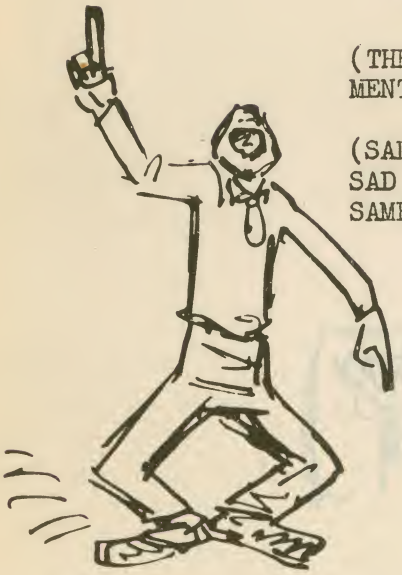
CHORUS: Anything can happen to a Sad Sack
The Army's unluckiest guy.

SACK: One night my girl friend said to me, "See here, my little flower,
Now you can scrub a pot so clean you'd thrill Ike Eisenhower,
But when it comes to lovin' you're a reg'lar Tyrone Power,
Without the power ---

CHORUS: Anything can happen to a Sad Sack
The Army's unluckiest guy
A Sad Sack is a Sad Sack, and a Sad Sack
Never can understand why
We wouldn't care what happens to a Sad Sack
Nor worry if he should feel blue
No, we wouldn't care what happens to a Sad Sack
When the Sad Sack happens to be you.

(THE ORCHESTRA REPEATS THE FULL CHORUS IN DANCE ARRANGEMENT)

(SAD SACK REPEATS HIS COMEDY DANCE. THE SIX ADDITIONAL SAD SACKS, IN CHORUS, DANCE BEHIND HIM, EXECUTING THE SAME STEPS. THEY EXIT DANCING)



"HI YANK!" SCENE III MESSAGE CENTER

CHARACTERS: JOE - THE SERGEANT
HOPKINS) -
MARTIN) -
EDWARDS) SOLDIERS
SAMSON) -
SMITH) -
SAD SACK

PROPS: 6 HUGE PENCILS
6 PAIRS OF EYEGLASSES

COSTUMES: SAD SACK --- ILL-FITTING FATIGUES WITH HAT
OTHERS --- GI UNIFORMS --- CLASS B

SCENE: CLASSROOM --- SEE SCENERY DRAWING --- SCENE 3

STAGING: The mood of this sketch is one of mock heroism. The action is a bit exaggerated. When SAD SACK learns that he has been washed out, his demeanor is pitiable. His blubbering starts slowly and reaches an almost hysterical pitch but he should not blubber when he speaks his lines.

ALL: (IN GROUP SONG, VERY ROWDY) Point that pencil, slide that rule, we're the boys of the old clerks' school!

(ENTERS JOE)

JOE: (GLANCING THEM OVER---PASSES ALONG LINE) Hopkins, suck in that service record! Martin, I said attention! Your ribbon is at ease! (SOLDIERS ADDRESSED STRAIGHTEN DESKS ACCORDINGLY) Now, we're gonna have a short quiz. Edwards, what would you do if the Chaplain came to you with a TS slip he had made out for himself?

EDWARDS: I would have him send it to himself through channels, sergeant.

JOE: Right. And, according to the new directive, what do the initials TS stand for?

EDWARDS: Touching situation.

JOE: Good. Samson, here's one for you. You are at a USO dance, shagging around the floor with a desirable number. Some sergeant keeps trying to cut in. What action do you take?

SAMSON: I fill out form 77, which gives me the right to the girl's exclusive company for an hour. I make it out in triplicate.

"HI YANK!" SCENE III MESSAGE CENTER

JOE: Do you send any copies to the Adjutant General?

SAMSON: No.

JOE: What do you send to the Adjutant General?

SAMSON: The girl.

JOE: Very good. You send her in duplicate, in case the general's got a friend. Now I'm going to present the grand prize. Private First Class Smith, front and center.

(SMITH STEPS FORWARD)

JOE: PFC Smith, I am happy to award you our special graduation prize. For accomplishing 50 missions from your desk to the filing cabinet, I award you this purple typewriter ribbon. (MIKE PINS TYPEWRITER RIBBON ON SMITH'S CHEST. SMITH RETURNS TO SEAT)

JOE: (MOTIONS TO SAD SACK) You!

(SAD SACK LEAPS OUT OF HIS CHAIR, MARCHES FRONT AND CENTER. IN ORDER TO FACE JOE PROPERLY, HE EXECUTES A RIGHT FACE, BUT HIS ENTHUSIASM IS SO GREAT HE SWINGS AROUND COMPLETELY, ACTUALLY ACCOMPLISHING AN ABOUT FACE. HE MAKES SEVERAL TRIES. FINALLY, WHEN HE FACES JOE, HE IS SO STARTLED HE JUMPS BACK A FEW FEET)

JOE: I have bad news for you. We find it necessary to wash you out.

SACK: (GREATLY DISAPPOINTED, CAN HARDLY SPEAK) Wash out? But I ——

JOE: I'm sorry, son. It's nothing to be ashamed of. You just don't meet our high standards for a clerk.

SACK: (NEAR TEARS) I can't understand. I've had 36 hours of solo on Morning Reports. My allotments were steady, my ——

JOE: It's no good, my boy. We have to wash you out because you couldn't keep your carbons smooth. This is war.

SACK: (BLUBBERING, HE THROWS HIS HEAD ON JOE'S SHOULDER) Gee, gimme another chance. I was a poor kid. We lived in a poor neighborhood. Our typewriter had a broken shift lock. It wouldn't shift. Please, please, gimme a chance!

JOE: (KIND BUT FIRM) I'm really sorry, son. We have to ground you as a clerk. But you can do something else in the service. You have your choice of ink-bottle filler ---

SACK: (BLUBBERING) No ---

JOE: Eraser-replacer ---

SACK: (BLUBBERING) No-o-o-o

JOE: Telephone wiper ---

SACK: (BLUBBERING INCREASES) No-o-o-o-o---

JOE: These are not glamour jobs but they're just as important.

SACK: (WITH NEW-FOUND COURAGE, VERY NOBLE AND BRAVE) If I can't serve my country as a clerk maybe I can do my bit in some other field. Sergeant, I --- I --- I want a rifle!

JOE: A rifle? What's that?....(HE PAUSES FOR A MOMENT OR TWO THEN, REALIZING THAT HE HAS MADE A FAUX PAS, HE BLUSTERS) Atten-hut! (THE CLERKS RISE TO ATTENTION) All right, prepare for pencil drill!

(THE CLERKS EXTRACT HUGE PENCILS FROM THEIR POCKETS AND WITH THEM EXECUTE THE MANUAL OF ARMS IN ACCORDANCE WITH JOE'S ORDERS)

JOE: Left pencil, arms! Right pencil, arms! Fix points! (THE CLERKS PANTOMIME FIXING POINTS) Lunge! Withdraw! Horizontal butt stroke! Vertical butt stroke! Left jab! Right jab! (AT THE LAST COMMAND THE CLERKS JAB THE PENCILS IN EACH OTHER'S REARS AT WHICH THEY LEAD FORWARD AND SHOUT "WOO-WOO!")

CURTAIN

(THE ORCHESTRA PLAYS SIXTEEN BARS OF PLAYOFF MUSIC)

"HI YANK" SCENE IV SPORTS SECTION

CHARACTERS: SAM
MIKE
HANK
BEN
SAD SACK
5 MEN ("BALLET DANCERS")

PROPS: BASKETBALL
BASKETBALL PAINTED WHITE OR PINK
GI COT WITH BLANKET

COSTUMES: SAM, JOE, HANK, BEN --- BASKETBALL SHORTS
SAD SACK --- LONG WINTER UNDERWEAR AND FATIGUE HAT
BALLET DANCERS --- BALLET DRESS --- SEE COSTUME DRAWING-SCENE 4

SCENE: 1 - IN FRONT OF CURTAIN
2 - DREAM GYMNASIUM --- SEE SCENERY DRAWING --- SCENE 4

STAGING: In this scene SAD SACK, the down-trodden little private, dreams of a fairer world where he is loved and respected. Consequently, the contrast between his moods in the two scenes should be clearly distinguishable --- sad and dejected in the first, light and gay in the second. Yet his actions in the second scene should lose none of their comic quaintness. The ballet dancers should not attempt to burlesque the dance routine. The most comic effect will be obtained if the dancers appear to put heart and soul into their dancing.

(THE FOUR SOLDIERS IN BASKETBALL SHORTS ENTER RIGHT. THEY PASS AND DRIBBLE A BASKETBALL FOR A FEW MOMENTS)

SAM: (RAISING HANDS HIGH FOR BALL) Here, Mike!

MIKE: Okay! (PASSES BALL)

HANK: Hey, if we're gonna play this afternoon we need another guy.

SAM: Somebody'll turn up. Hey, Mike! Pass it, will ya?

(MIKE PASSES BALL. SAM CATCHES IT, PASSES IT TO HANK)

(SAD SACK ENTERS LEFT)

HANK: Here's a guy. Hey, you! Wanna play basketball?

SACK: Me? Why-uh-uh-uh sure. Sure.

"HI YANK!" SCENE IV SPORTS SECTION

HANK: Hey, fellows, here's our man. (PASSES BALL TO SACK. SACK TRIES TO CATCH IT, FUMBLES, FALLS OVER IT, SCRAMBLES FOR IT, PICKS IT UP, DRIBBLES IT WITH NO SUCCESS)

MIKE: Over here! (SACK THROWS THE BALL TO MIKE. IT FALLS WIDE OF ITS MARK) Ah, he stinks!

HANK: What'sa matter, cantcha throw a ball?

MIKE: C'mon, fellows, let's go. He's a drip! (THE FOUR MEN EXIT PASSING THE BALL. SAD SACK, DEJECTED, LEFT ALONE)

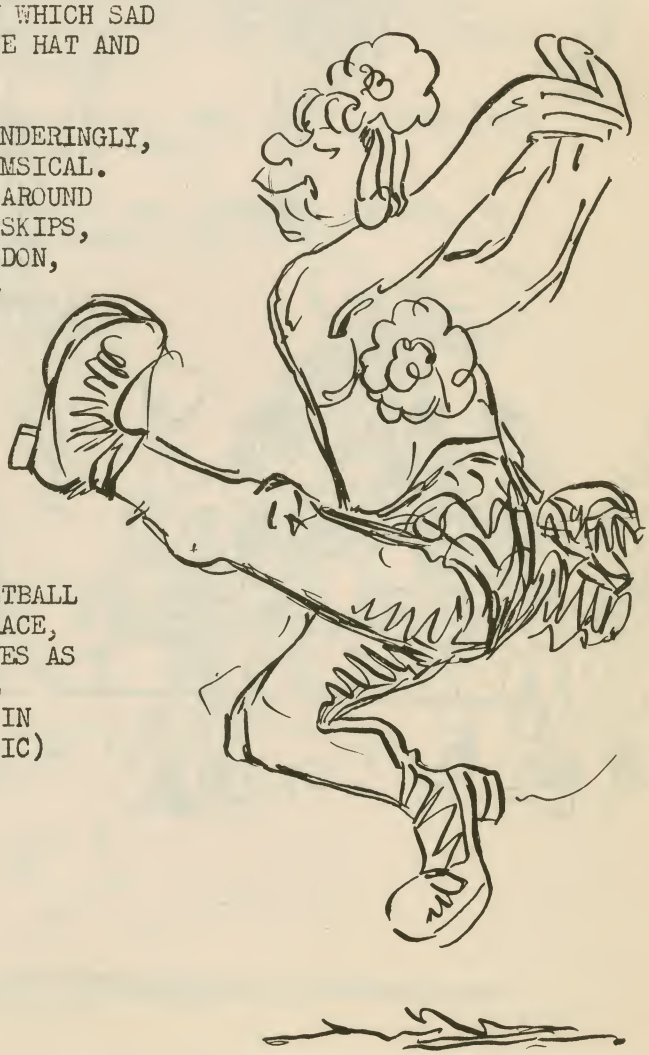
(THE ORCHESTRA BEGINS THE BALLET MUSIC)

(SAD SACK DRAGS HIMSELF OFF LEFT)

(AFTER SEVERAL BARS OF MUSIC, LONG ENOUGH FOR SAD SACK TO REMOVE HIS FATIGUES AND TAKE HIS PLACE, THE CURTAIN SLOWLY OPENS, REVEALING THE DREAM GYMNASIUM, ATHLETIC EQUIPMENT BOX. UPPER RIGHT A COT IN WHICH SAD SACK LIES ASLEEP. HE WEARS A FATIGUE HAT AND LONG WINTER UNDERWEAR)

(SAD SACK AWAKENS, RUBS HIS EYES WONDERINGLY, AND THEN HIS EXPRESSION BECOMES WHIMSICAL. HE LEAPS DAINTILY OUT OF BED, TRIPS AROUND THE STAGE AS THOUGH IN A DREAM. HE SKIPS, HOPS, STRETCHES HIS ARMS OUT IN ABANDON, HUGS HIMSELF AND SPINS ABOUT IN JOYFUL ECSTACY, RETURNS TO BED, TUCKS HIMSELF IN, AND FALLS ASLEEP. SAD SACK SHOULD NEVER APPEAR TO BE EFFEMINATE.

(IN CADENCE WITH THE MUSIC, FIVE MEN, ONE AT A TIME, POP UP FROM BEHIND THE ATHLETIC EQUIPMENT BOX. THEY ARE DRESSED IN BALLET COSTUMES. ONE OF THE DANCERS HAS A WHITE BASKETBALL WHICH, WITH EXAGGERATED AND COMIC GRACE, THEY PASS AND DRIBBLE AMONG THEMSELVES AS IF THE BALL WERE A BUBBLE. THE BALL SHOULD BE THROWN HIGH AND AS THOUGH IN SLOW MOTION TO THE RHYTHM OF THE MUSIC)



"HI, YANK!" SCENE IV SPORTS SECTION

THE POSTURES AND GROUPINGS ILLUSTRATED ON THIS PAGE ARE EMPLOYED IN DANCING THE BALLET. THE DANCE DIRECTOR SHOULD REFER TO THE BALLET MUSIC FOR THE COMPLETE SEQUENCE.

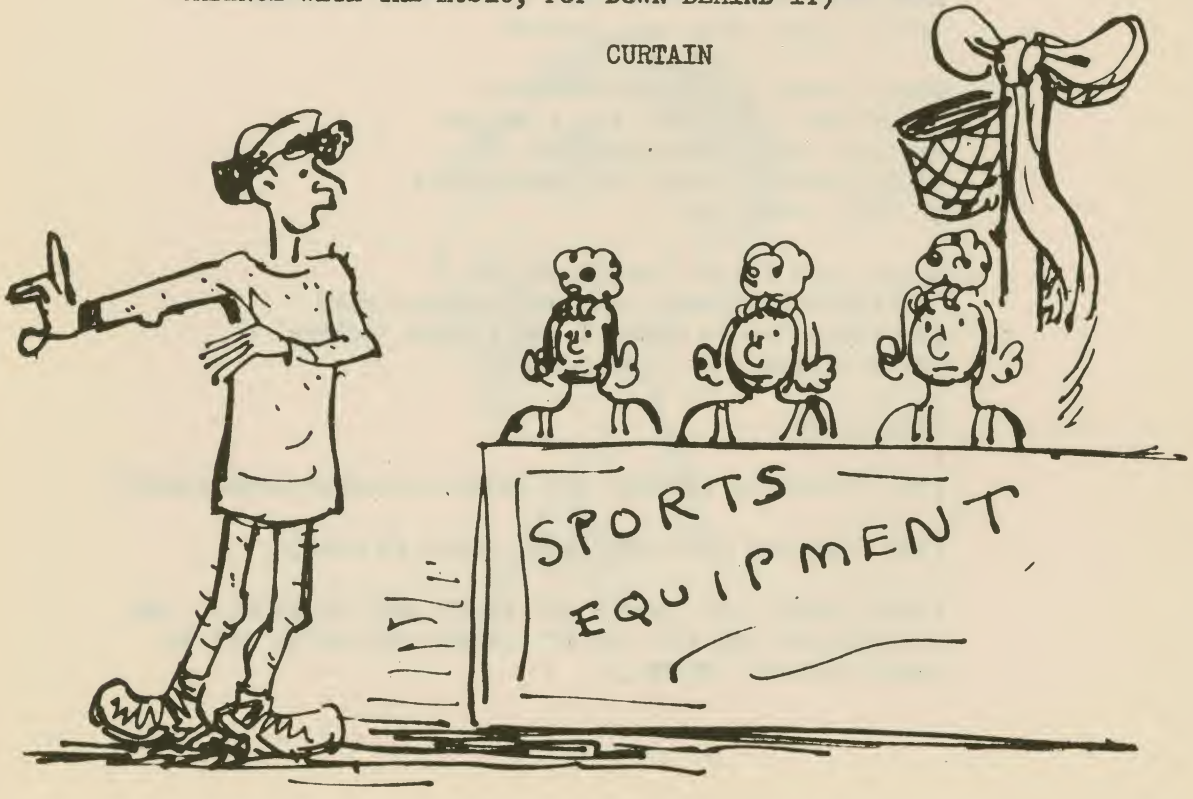
(THE EFFECT OF A BUBBLE FLOATING THROUGH THE AIR SHOULD BE ACHIEVED)

(TWO DANCERS LIFT SAD SACK BY PLACING THEIR HANDS UNDER HIS ARMS AND RAISE HIM AS HIGH AS POSSIBLE. THEY CARRY HIM DOWN STAGE IN THIS POSITION. AT THIS POINT, TWO REMAINING DANCERS COME UP BEHIND SAD SACK AND EACH TAKING ONE OF HIS FEET, LIFT THEM UP SO THAT SAD SACK IS NOW PARALLEL TO THE FLOOR. IN THIS POSITION, THE FOUR DANCERS CARRY SAD SACK AROUND THE STAGE. HE IS PUT DOWN, THEY DANCE AROUND HIM BUT HE BREAKS OUT OF THE CIRCLE AND RUNS COQUETTISHLY STAGE RIGHT. THEY PURSUE HIM, SURROUND HIM AND DANCE AROUND HIM AGAIN, BUT AGAIN HE BREAKS AWAY. THIS TIME WHEN HE IS CAUGHT HE IS LIFTED BY THREE OF THE DANCERS WHO CARRY HIM BETWEEN THEM IN LOG LIKE FASHION. A FOURTH DANCER TAKES HIM BY THE NOSE AND LEADS THE WHOLE GROUP AROUND. THE FIFTH DANCER IS TOSSING THE BASKETBALL UP IN BUBBLE LIKE FASHION. ONE OF THE DANCERS THEN PUTS SAD SACK ACROSS HIS SHOULDERS IN THE MANNER OF AN ADAGIO DANCER AND WHIRLS HIM ABOUT. WHEN HE IS PUT DOWN, HE STAGGERS FROM DIZZINESS AND SEEMS SLIGHTLY SEASICK. ALL THROUGH THE BALLET THE BASKETBALL HAS BEEN TOSSED IN BUBBLE LIKE MANNER TO THE RHYTHM OF THE MUSIC.)

THE DANCERS REPLACE SAD SACK IN HIS COT, TUCK HIM IN, STAND OVER HIM AS HE FALLS INTO A SWEET SMILING SLEEP)

(THE DANCERS TIP-TOE BACK TO THE CUT-OUT EQUIPMENT BOX AND, IN CADENCE WITH THE MUSIC, POP DOWN BEHIND IT)

CURTAIN



"HI YANK!" SCENE V GIRL OF THE WEEK

CHARACTERS: BOB ---
JANE ---

PROPS: NONE

COSTUMES: BOB -- 1. GI UNIFORM --- FLIGHT JACKET
2. CIVILIAN HAT AND JACKET
JANE --- CIVILIAN

SCENE: 1. IN FRONT OF CURTAIN
2. BENCH IN THE PARK --- SEE SCENERY DRAWING --- SCENE 5

STAGING: The mood of this number is soft and sentimental. The singing should be simple and the dance should be smooth and quietly graceful.

(THE ORCHESTRA BEGINS "MY GAL AND I")

(BOB ENTERS RIGHT. HE STANDS AT THE ENTRANCE AND SINGS)

BOB: My gal and I were once together
I used to see her ev'ry night and more
And though we're apart I can't help feeling
She's closer than ever before;

My gal and I were once together
And now I fly a plane in this man's war
And each time I reach that blue, blue ceiling
She's closer than ever before

Once I used to worry about her
Every time we parted for a while;
Now I'm really never without her,
Flying with a proud and happy smile.
To think that ---

My gal and I were once together
Yet she's beside me when the engines roar
And though we're apart I can't help feeling
She's closer than ever before.

(BOB EXITS)

(THE ORCHESTRA REPEATS THE CHORUS IN DANCE ARRANGEMENT)

(THE CURTAINS OPEN REVEALING BENCH IN PARK)

(JANE ENTERS AND DANCES FOR EIGHT BARS OF MUSIC. BOB, IN CIVILIAN HAT AND JACKET, ENTERS AND JOINS HER IN DANCE FOR ONE CHORUS.)

(THE CURTAIN CLOSES)

(THE ORCHESTRA REPEATS THE LAST SIXTEEN BARS IN VOCAL ARRANGEMENT)

(BOB ENTERS RIGHT, SINGS)

BOB: Once I used to worry about her
Every time we parted for a while
Now I'm really never without her
Flying with a proud and happy smile
To think that
My gal and I were once together
Yet she's beside me when the engines roar
And though we're apart I can't help feeling
She's closer than ever before.

(BOB EXITS)

(THE ORCHESTRA PLAYS TO FINISH)

"HI YANK!" SCENE VI WAC DEPARTMENT

CHARACTERS: IRIS --- A WAC
JOE --- A TOUGH SERGEANT

PROPS: STACKS OF PAPER
HELMET
OD PANTS
RAZOR
WINTER UNDERWEAR
WAC HAT

COSTUMES: IRIS --- WAC FATIGUES
JOE --- OD SHIRT, WAC SKIRT

SCENE: SUPPLY ROOM --- SEE SCENERY DRAWING --- SCENE 6

STAGING: In this scene JOE is the proverbial acid-tongued supply sergeant. His lines should be read with a tough accent. IRIS, the WAC, should not stand in one spot but should move around as much as possible. Needless to say, JOE should remain behind the counter until the last line of the sketch.)

(JOE STANDS BEHIND COUNTER, IMMERSED IN PILES OF PAPER WORK. HE IS VISIBLE ONLY FROM THE WAIST UP. IRIS, ENTERS)

IRIS: Hello, I'm supposed to report here for a new clothing issue.

JOE: What's your name?

IRIS: Margaret.

JOE: (TOUGH) Margaret? Margaret what?

IRIS: Uh --- Margaret Jones, Pfc. (HANDS HIM SLIP OF PAPER)

JOE: (READS PAPER) Margaret Jones, Pfc. Clothing issue 32 B. (REACHES DOWN BEHIND COUNTER AND PRODUCES STEEL HELMET) One steel helmet. Two pair leggins. (CAN'T FIND LEGGINS) You'll get the leggins tomorrow. (GETS PANTS) Two pair OD pants.

IRIS: Wait a minute. Is this supposed to be for me?

JOE: Yep. This is clothing issue 32 B. That's what yer order says and that's what yer getting. (TAKES OUT RAZOR IN BOX) One GI razor, with blades.

IRIS: But this is men's issue. You're making a mistake.

JOE: I am? (LOOKS AT SLIP) 32 B. (LOOKS AT TAG ON HELMET) 32 B. Somebody may be making a mistake, babe, but it ain't me.

IRIS: But I can't use any of this! (HOLDS PAIR OF PANTS NEXT TO HER. THE PANTS ARE MANY TIMES TOO LARGE) What am I supposed to do with these?

JOE: You could try usin' them as a pup tent.

IRIS: This is ridiculous. I want the clothes I'm supposed to get.

JOE: That's what you are gettin', tootsie pie. Orders is orders.

IRIS: But the orders are wrong!

JOE: I know. But my job is to issue what they tell me to. I don't get paid for heavy thinkin'.

IRIS: I want this mix-up straightened out at once.

JOE: Go ahead and straighten it out. All you have to do is write to the supply officer. And he'll write to the company CO. And he'll write to the group CO. And he'll write to the Adjutant General. And he'll write to Washington. And ---

IRIS: But when will I get my clothes?

JOE: If you're lucky, 1987.

IRIS: (NEAR TEARS) Oh, this is terrible. What am I supposed to do in the meantime?

JOE: Take what I give you --- and sweat it out. (REACHES DOWN) One pair winter underwear. (PRODUCES MEN'S LONG WOOLIES)

IRIS: No, no! I won't stand for this. I'll look like a fright.

JOE: What are you kicking about? I got my own troubles?

IRIS: What do you mean you have your own troubles?

JOE: Look, sweetheart, when I say I got troubles, I mean it. (PUTS ON WAC HAT AND STEPS OUT FROM BEHIND COUNTER. HE IS WEARING GI SHOES, SOCKS, AND A WAC SKIRT.

BLACKOUT

"HI YANK!" SCENE VII CAMP NEWS

CHARACTERS: OFFICER OF THE GUARD
SERGEANT OF THE GUARD
24 MEN

PROPS: 2 AUTOMATIC REVOLVERS
24 RIFLES

COSTUMES: ALL --- GI UNIFORM --- FORMAL GUARD MOUNT --- RIFLES, HELMETS, ETC. THE HELMETS, LEGGINGS AND BELTS SHOULD BE WHITE)

SCENE: IN FRONT OF REAR CURTAIN ON EMPTY STAGE

STAGING: The members of the guard must be immaculately dressed. They must stand rigidly at attention. The mood must be of great seriousness and formality. The musical introduction is the bridge between scenes.

(THE ORCHESTRA BEGINS INTRODUCTION TO "GENERAL ORDERS")

(THE CURTAIN OPENS, REVEALING TWENTY FOUR SOLDIERS IN THREE RANKS. THE SERGEANT OF THE GUARD IS IN POSITION IN FRONT OF THE PLATOON. THE OFFICER OF THE GUARD FACES HIM)

OFFICER: Prepare for inspection!

(THE SERGEANT OF THE GUARD SALUTES. THE OFFICER RETURNS THE SALUTE. THE SERGEANT DOES AN ABOUT FACE)

SGT: Open ranks, Harch!

(THE GUARD OPENS RANKS. THE OFFICER OF THE GUARD PROCEEDS WITH THE INSPECTION OF THE ENTIRE GUARD. AS HE APPROACHES EACH SOLDIER, HE SNAPS TO INSPECTION ARMS)

(THE ORCHESTRA BEGINS "CAMP NEWS" IN VOCAL ARRANGEMENT)

OFFICER: Repeat the General Orders!

(THE MEN BEGIN SINGING)

BARITONES: To take charge of this post
And all Government property
In view

SOLO: To walk my post in a military manner
Keeping always on the alert
And observing everything that takes place
Within sight or hearing

TENORS: To report all violations
Of orders
I am instructed to enforce

BARITONES
AND BASSES: To repeat all calls
From posts more distant
From the guardhouse
Than my own

SOLO: To quit my post
Only
When properly relieved

ALL: To receive, obey, and pass on
To the sentinel who relieves me
All orders from the commanding officer,
Officer of the day
And officers and non-commissioned officers
Of the guard
Only

SOLO: To talk to no one
Except in
Line of Duty

BARITONES
AND BASSES: To give the alarm
In case
Of fire or disorder

SOLO: To call the corporal of the guard
In any case
Not
Covered by instructions

ALL: To salute all officers
And all colors
And standards
Not cased

ALL: To be especially watchful at night,
And
During the time for challenging,
To challenge all persons
On or near my post,
And to allow no one
To pass
Without proper authority.

OFFICER: (SALUTES TO AUDIENCE. SPOKEN:) The Guard is formed!

ALL: (SINGING)
These are the General Orders
Every soldier must obey
In the Army
In the Army of the U.S.A.

(THE ORCHESTRA PLAYS TO A LOUD FINISH)

CURTAIN

(END OF ACT I)

ACT II

"HI YANK!" SCENE VIII PUZZLE PAGE

CHARACTERS: BILL
BEN
HARRY
STEVE

PROPS: NONE

COSTUMES: ALL --- FATIGUES WITH HATS

SCENE: IN FRONT OF CURTAIN

STAGING: Although the singing should be spiritless the men should take care that the words are enunciated clearly. The success of this number depends on correctly emphasizing the lyrics and making them easily understood.

(THE ORCHESTRA PLAYS TWO INSTRUMENTAL CHORUSES OF "MY GAL AND I" AS AN OVERTURE)

(THE ORCHESTRA SEGUES INTO "CLASSIFICATION BLUES" IN VOCAL ARRANGEMENT)

(BILL, BEN, HARRY, STEVE ENTER DEJECTEDLY. THEY TAKE POSITION CENTER STAGE. BILL STEPS FORWARD)

BILL: I used to handle shirts and pants and blouses
The owner of a famous clothing store
So naturally the Quartermaster Corps is where they put me
Where they put me!
Scrubbing the floor ---

(THE OTHER THREE SOLDIERS STEP FORWARD, JOIN BILL IN THE CHORUS)

ALL: I got the Classification Blues
The Classification Blues
If they ever classified me right that would be news
The somebody else's occupation
Living a life of aggravation
Oh, what a lousy Classification Blues....

(THREE SOLDIERS STEP BACK, BEN REMAINS DOWN)

BEN: I used to be a pro at golf and tennis
A pro who had a record long and bright
So naturally the pro department's just the place they put me
Where they put me!
By the green light ---

(THE THREE SOLDIERS STEP FORWARD AND JOIN BEN IN THE CHORUS)

ALL: I got the Classification Blues
The Classification Blues
If they ever classified me right that would be news
The somebody else's occupation
Living a life of aggravation
Oh, what a lousy Classification Blues....

(THREE SOLDIERS STEP BACK, HARRY REMAINS IN FRONT)

HARRY: I used to play the horses at Jamaica
I made a million bucks before I quit
So naturally the Cavalry is exactly where they put me
Where they put me!
Shovelin' it ---

(THE THREE SOLDIERS STEP FORWARD AND JOIN HARRY IN THE CHORUS)

ALL: I got the Classification Blues
The Classification Blues
If they ever classified me right, that would be news
The somebody else's occupation
Living a life of aggravation
Oh what a lousy Classification Blues....

(THREE SOLDIERS STEP BACK, STEVE REMAINS DOWN)

STEVE: I used to be the city health inspector
I knew the cure for every rare disease
So naturally the Medics is exactly where they put me
Where they put me!
Bend over please ---

(THE THREE SOLDIERS STEP FORWARD AND ALL FOUR SING THE CHORUS)

ALL: I got the Classification Blues
The Classification Blues
If they ever classified me right that would be news
The somebody else's occupation
Living a life of aggravation
Oh what a lousy Classification Blues....

(THEY EXIT SINGING)

"HI YANK!" SCENE IX STRICTLY GI

CHARACTERS: MIKE
SAM
MP
SAD SACK

PROPS: TABLE
CHAIR

COSTUMES: MIKE --- GI UNIFORM --- CLASS B
SAM --- GI UNIFORM --- CLASS B
MP --- MP OUTFIT
SAD SACK --- ILL-FITTING FATIGUES WITH HAT

SCENE: ORDERLY ROOM --- SEE SCENERY DRAWING --- SCENE 9

STAGING: This sketch should be played slowly. The pantomime should be clear and precise. The initials should be read normally as though they were actual words.

(MIKE, THE SERGEANT, AND SAM, A CORPORAL, ARE ON STAGE, THE FORMER SCRIBBLING IN A REPORT. AFTER A SECOND, THE CORPORAL GETS UP, LOOKS AT HIS WATCH AND STARTS TO LEAVE)

MIKE: P.T?

SAM: (SHAKES HIS HEAD NEGATIVELY) PX.

MIKE: (POINTS TO NEXT ROOM --- WARNINGLY) C.O.

SAM: (HIS FINGER TO HIS LIPS) QT.

MIKE: OK.

(SAM EXITS. THERE IS A KNOCK AT THE DOOR)

MIKE: CQ?

MP: (POKES HIS HEAD IN) MP.

(SHOVES IN SAD SACK ROUGHLY AND PUSHES HIM UP TO SGT'S DESK)

MIKE: PW?

MP: (SHAKES HEAD NEGATIVELY) G.I. AWOL.

SACK: (REVOLVES FINGER AT TEMPLE AS THOUGH CRAZY) C.D.D.

MIKE: (SHAKES HEAD NEGATIVELY --- TO SACK) A.S.N.? (SACK SHOWS HIM DOGTAGS. MIKE WRITES DOWN SERIAL NUMBER) K.P.

"HI YANK!" SCENE IX STRICTLY GI

SACK: (DEFENSIVELY, POINTING TO STRIPE ON HIS ARM) P.F.C.

MIKE: (RIPS STRIPE OFF) PVT.

SACK: (ANGRILY) S.O.B.!

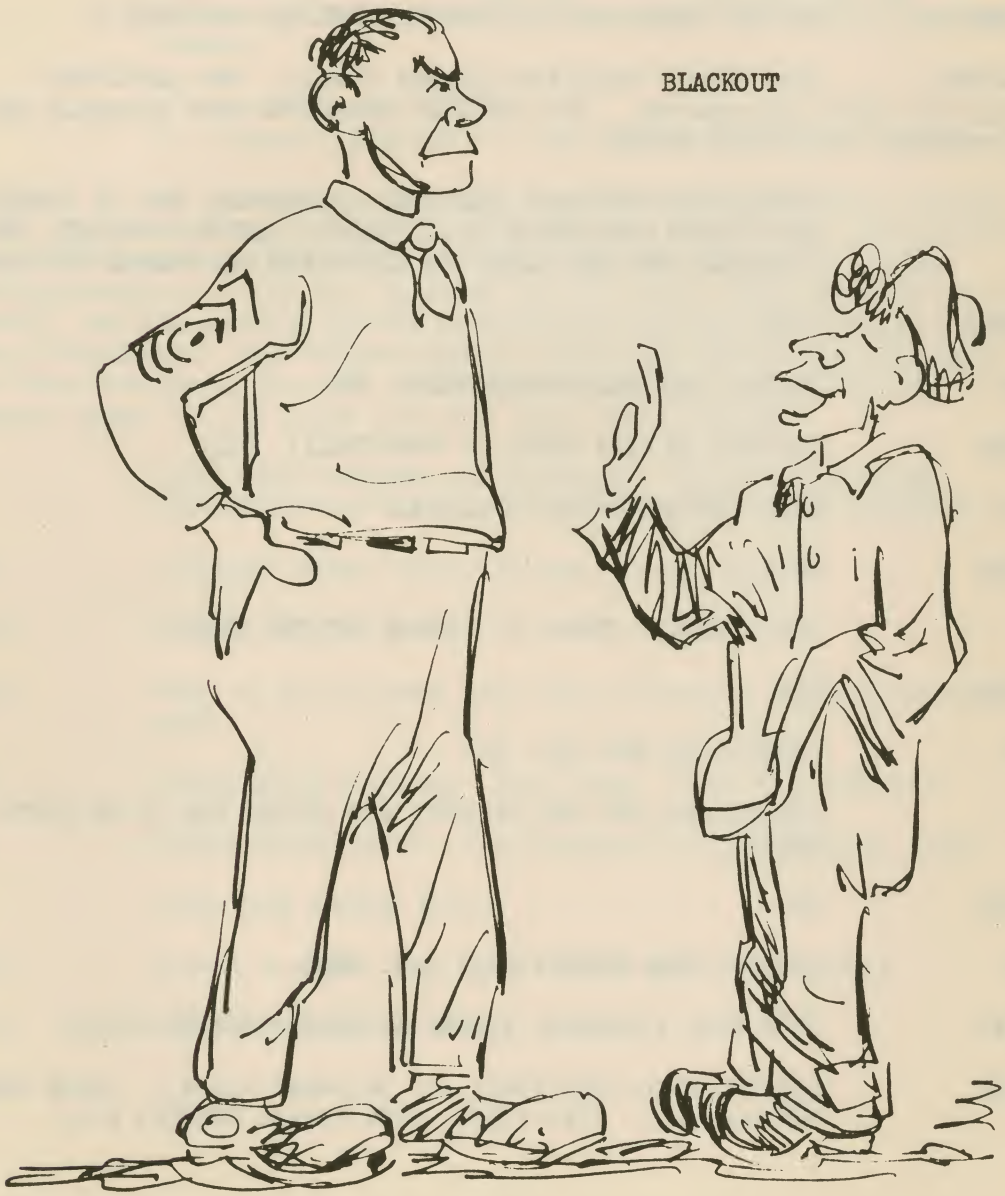
MIKE: (FURIOUS) P.O.E.! (SCRIBBLES ON A PIECE OF PAPER) A.P.O.!

SACK: (TAKES PAPER, LOOKS AT IT) P.U.!

MIKE: T.S.

(SAD SACK SHRUGS IN RESIGNATION)

BLACKOUT



"HI YANK!" SCENE X MAIL CALL

CHARACTERS: JOE
BILL
BEN
10 MEN

PROPS: POSTCARD
LETTERS

COSTUMES: ALL --- GI UNIFORM CLASS B

SCENE: 1. IN FRONT OF CURTAIN
2. ROOFTOP PANORAMA --- SEE SCENERY DRAWING --- SCENE 10

STAGING: A note of nostalgia should be struck here. The singing should be sweet and simple. The Quartet (SECOND CHORUS) should be sung softly with no attempt at "licks." The pieces of scenery should be brought on swiftly and silently.

(THE ORCHESTRA BEGINS INTRODUCTION TO "LITTLE RED ROOFTOPS")

(JOE ENTERS RIGHT WITH BATCH OF MAIL)

JOE: Mail call! Mail call! Mail call!

(BILL, BEN AND TEN SOLDIERS RUN ON RIGHT AND CROWD AROUND JOE)

JOE: Smith! Kowalski! Fenigstein! Kelly! Zybysketizts! Boy! (AS THE MEN ANSWER TO THEIR NAMES JOE HANDS THEM THEIR LETTERS. JOE AND SEVEN MEN EXIT. THE REMAINING FIVE READ THEIR LETTERS. BILL, ONE OF THE FIVE, HAS A POSTCARD)

BILL: Hey, fellows, look what I got! Look what I got!

(BILL TAKES CENTER STAGE, THE OTHER FOUR SOLDIERS GROUP AROUND HIM)

BILL: It's a postcard! (LOOKS AT IT)

BEN: Why don't you read it? You're looking at the wrong side.

BILL: I'm looking at the picture of those ---

(THE ORCHESTRA BEGINS THE CHORUS IN VOCAL ARRANGEMENT).

"HI YANK!" SCENE X MAIL CALL

BILL: (SINGS)
Little Red Rooftops
By a little green hillside
'Neath a pretty blue sky
That's a picture of my home town.

Little Red Rooftops
Shining out in the sunlight
'Bout the very best bet
For a couple to settle down.

I got a postal card this morning
From you can imagine whom
See where she sends love and kisses
See where the X marks my room.

Among the
Little Red Rooftops
By the little green hillside
Not the pride of the states
Or a city of great renown
But you're feasting your eyes on a picture
Of my home town.

(BILL SHOWS THE POSTCARD TO THE MEN. THEY PASS IT AMONG THEMSELVES)

(THE ORCHESTRA REPEATS THE CHORUS IN VOCAL ARRANGEMENT)

(THE MEN REPEAT THE CHORUS IN QUARTET DURING WHICH:)

(THE CURTAIN OPENS ON A BARE STAGE. MEN ENTER FROM ALL DIRECTIONS, EACH CARRYING A PIECE OF SCENERY. THEY PUT THE PIECES TOGETHER AND THE RESULT IS A PANORAMA OF ROOFTOPS --- SEE SCENERY DRAWING SCENE 10)

(THIS SHOULD BE REHEARSED SO THAT IT IS ACCOMPLISHED DURING ONE CHORUS OF SINGING. WHEN ALL THE SCENERY HAS BEEN PUT TOGETHER AND THE SONG ENDS:)

CURTAIN

(THE ORCHESTRA PLAYS WALKOFF MUSIC DURING WHICH THE SET PIECE FOR THE NEXT SCENE IS BROUGHT ON STAGE)

"HI YANK!" SCENE XI WHAT'S YOUR PROBLEM?

CHARACTERS: JOE
MIKE
BEN
HANK
SAD SACK

PROPS: CHAIR

COSTUMES: SAD SACK --- ILL-FITTING FATIGUES WITH HAT
OTHERS --- GI UNIFORM - CLASS B

SCENE: IN FRONT OF CURTAIN --- SEE SCENERY DRAWING SCENE 11

STAGING: SGT AGONY is overly benign, almost to the point of oiliness. JOE, the announcer, is full of phoney forcefulness. HANK and BEN are dead-pan throughout. SAD SACK is his same timid little self.

(MIKE IS SEATED AT DESK LEFT, FACING TABLE MICROPHONE. JOE, HANK, AND BEN STAND BEHIND HIM. THERE IS A STAND MICROPHONE AT ENTRANCE R)

JOE: (BENDING FORWARD) Good evening, GI's all over the world. Tonight we present another Army "What's Your Problem?" program. By special two-way radio we are going to contact worried soldiers all over the world.--- and their problems will be solved by that great, good man --- Sgt. John J. Agony.

(MIKE SMILES AND LEANS FORWARD TO SPEAK, BUT JOE CUTS HIM OFF ABRUPTLY AS HE CONTINUES)

JOE: But first, a word from our sponsor.

(MIKE LEANS BACK IN DISGUST)

JOE: Soldiers --- do the men in your barracks sleep head to foot? They do? Then think how the guy in the bed next to you feels. Use Stuffo; the soldier's Personal Deodorant. Sprinkle some Stuffo between your tootsie-wootsies, and fragrant feet are yours for the duration. Everywhere you go, soldiers are praising Stuffo. So why be a hermit? Join the crowd and sing:

BEN: (SINGS, TO THE "PEPSI-COLA" JINGLE TUNE)

Stuffo powder feels so clean,
Keep a box in your latrine,
If your feet are all snafu
Stuffo powder is the thing for you.
Tickle, tickle, tickle, tickle, tickle, tickle, tickle..

"HI YANK!" SCENE XI WHAT'S YOUR PROBLEM

JOE: And remember --- when you hear this message come over the wires ---

HANK: T.S...T.S.T. T.S...T.S.T.

JOE: You know it means, "Try Stuffo, Try Stuffo tonight." To get a free sample of Stuffo, all you have to do is mail in the top of your first sergeant. Also, enclose one big toe. (BEN AND HANK EXIT) And now we present: the man who makes your troubles end; the worried soldier's faithful friend --- Sgt John J. Agony!

MIKE: (IN AN OILY TONE) Good evening, my good GI friends all over the globe. I am again at your service. By my wide background and rich store of human experience, I am enabled to assist you in solving your personal problems. If you're upset --- if something is preying on your mind --- come to me. Yes, my friends --- come to me. Mr. Announcer, who is our first troubled spirit tonight?

JOE: Sgt. Agony, we are in touch with Pvt. SS at (NAME OF LOCAL POST)

MIKE: Come in SS.

(ENTER SACK AT MICROPHONE LEFT)

SACK: Sgt. Agony, I got girl trouble. Last month I met a terrific hunka broad.

MIKE: A beautiful girl. Yes?

SACK: I took her out on a date. We went to the movies, we had a soda, I walked her home.

MIKE: Yes?

SACK: I took her to her door. She invited me inside.

MIKE: Excellent progress.

SACK: She introduced me to her father.

MIKE: That sounds admirable, really admirable. You met the girl's father?

SACK: Yeah, and he turned out to be my first sergeant.

MIKE: My, that is a dilemma.

SACK: You don't know the half of it. I been callin' on the dame since then. Every time I show up for a date her old man puts me on detail.

MIKE: Ghastly. Simply ghastly.

SACK: I come up to the house, figurin' on doin' some close-order drill on the couch --- and voom! Next thing I know I'm in the kitchen washin' dishes.

MIKE: Deplorable.

SACK: One night I showed up with two tickets for a USO dance. Her old man is waitin' for me on the porch.

MIKE: And?

SACK: I wind up dancing with a mop in the outhouse.

MIKE: Horrors!

SACK: Well, finally I couldn't stand it anymore. I blew my top.

MIKE: You lost your temper?

SACK: Yeah, I set fire to his house and ran away with the dame. He came chasin' after me into the woods --- and I slugged him.

MIKE: My!

SACK: I jumped up and down on him a couple of times, and beat it into town with his daughter. We hid for a week or so, me being AWOL of course. Finally the MP's came after me. I shot it out with them, but I was outnumbered. They brought me back to camp, and I'm up for court-martial next week.

MIKE: Tragic, really tragic. But exactly what is your problem?

SACK: What I want to know is --- will this keep me from getting my good conduct medal?

BLACKOUT

"HI YANK!" SCENE XII REPORT FROM THE CARIBBEAN

CHARACTERS: VICENTE
EDUARDO
DIEGO
RICARDO
CONCHITA
1ST TWELVE MEN
2ND TWELVE MEN

PROPS: SEE SCENERY DRAWING --- SCENE 12

COSTUMES: SEE COSTUME DRAWINGS - SCENE 12

SCENE: 1. IN FRONT OF CURTAIN
2. CARIBBEAN PATIO --- SEE SCENERY DRAWING - SCENE 12

STAGING: The entire mood of this number should be one of lavishness. The dances should be well rehearsed. Much of the success of this number will depend on the costumes and scenery. Study the drawings carefully and follow the patterns closely. Light the production warmly. VICENTE, EDUARDO and DIEGO should sing the lyrics clearly.

(THE ORCHESTRA BEGINS "REPORT FROM THE CARIBBEAN" IN VOCAL ARRANGEMENT)

(VICENTE, EDUARDO, DIEGO, APPEAR IN FRONT OF THE CURTAIN STAGE L..THEY PLAY A CONGA DRUM, A GUITAR AND MARACCAS RESPECTFULLY AS THEY SING IN TRIO)

TRIO: Look, the moon is red
Over deep blue water
It weaves a rhapsodic spell
In the Caribbean

And the night is cool
Twinkling stars above you
A breeze caresses the shore
In the Caribbean

There is a tropical island
Take me back there
To that old cafe Guadalupe
Oh, Lupe
I wanna look at that dancin' gal
I wanna dance the Marocca
Si, si!
Hey! Hey!

"HI YANK!" SCENE XII REPORT FROM THE CARIBBEAN

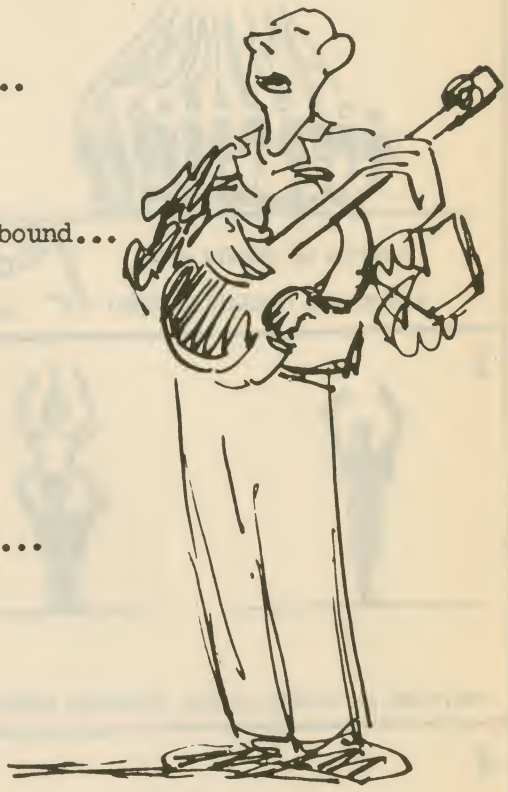
CHORUS: That rhythm!
It makes a guy
Feel like he's high
It's so delightful, all rightful...

That rhythm!
Gets in your feet
Can't keep your seat
It holds you spellbound, for hellbound...

Oh what a dance
Marocca...
You're in a trance
Marocca...

That rhythm!
Hear the big drum
Go rum-a-dum
It gets you shaking, earthquaking...

And when you know how
You'll never go now
Just be a lowbrow
And cry out
O, Le!



(THE CURTAIN OPENS)

(THE ORCHESTRA REPEATS THE CHORUS IN VOCAL ARRANGEMENT AND PLAYS AN ADDITIONAL THREE CHORUSES IN INSTRUMENTAL ARRANGEMENT)

(DURING THE PLAYING OF THE FOUR CHORUSES/ONE VOCAL AND THREE INSTRUMENTAL/WHICH ADD UP TO 128 BARS OF MUSIC, THE DANCERS DO THE NUMBER AS ILLUSTRATED ON THE PAGES FOLLOWING)

(AT THE END OF THE 128 BARS, THE DANCERS SING THE CODA:)

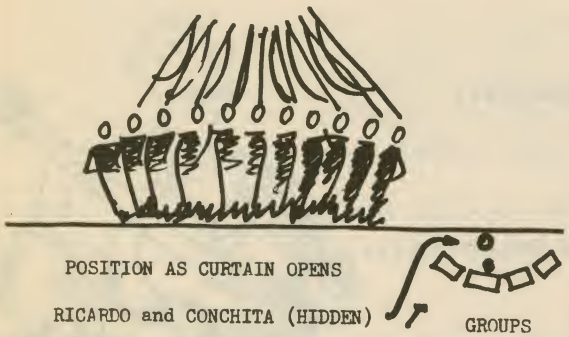
ALL: And when you know how
You'll never go now
Just be a lowbrow
And cry out
O, Le!
O, Le! O, Le! O, Le!

(THE ORCHESTRA PLAYS LOUDLY TO THE FINISH)

CURTAIN

"REPORT FROM THE CARIBBEAN": CHOREOGRAPHY

1.

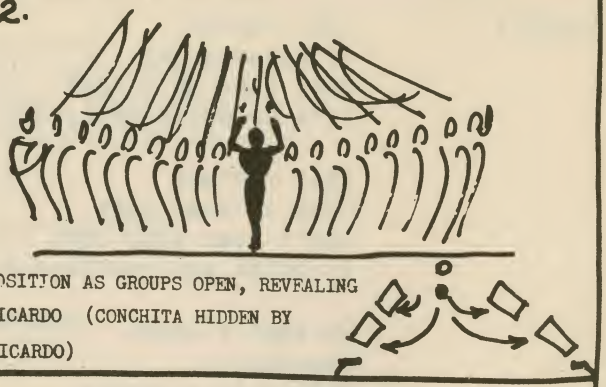


POSITION AS CURTAIN OPENS

RICARDO and CONCHITA (HIDDEN)

GROUPS

2.



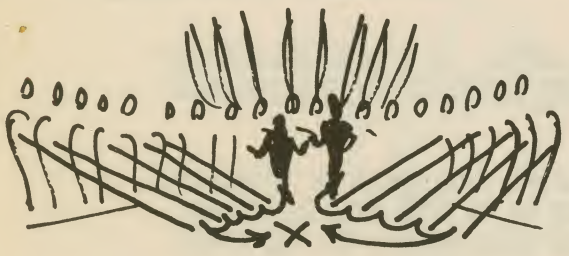
POSITION AS GROUPS OPEN, REVEALING RICARDO (CONCHITA HIDDEN BY RICARDO)

3.

POSITIONS AS RICARDO KNEELS, REVEALING CONCHITA

DRAWINGS 1, 2, and 3 illustrate the action for the first sixteen bars of music after the curtain opens. Throughout this the sticks (Scenery Drawing - Scene 12) held by the men are waved in rhythm with the music. When the groups of men open as in Fig. 2, Ricardo kneels, slowly revealing Conchita, who executes an undulating movement of arms and hips. Ricardo then embraces Conchita and both begin a combination Rhumba-Conga-Samba dance routine which builds slowly to a climax.

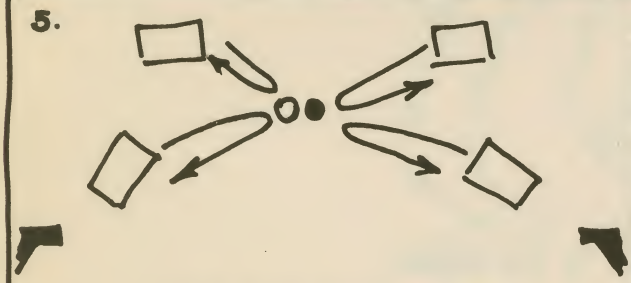
4.



ACTION DURING SECOND SIXTEEN BARS

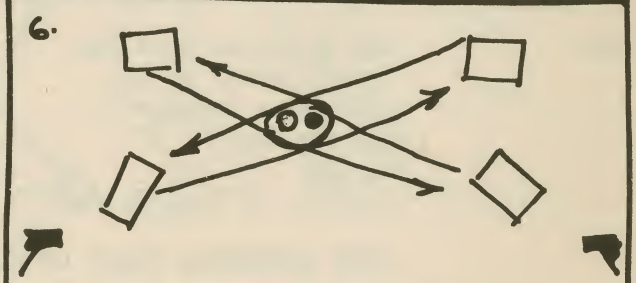
SECOND SIXTEEN BARS
Ricardo embraces Conchita and both begin a combination Rhumba-Conga-Samba routine, building slowly to a climax. During this the sticks have been raised and lowered.
THIRD SIXTEEN BARS
The groups move forward and backward as Ricardo and Conchita execute several lifts and turns.
FOURTH SIXTEEN BARS
The groups cross through each other as Ricardo and Conchita continue with lifts and turns.

5.



ACTION DURING THIRD SIXTEEN BARS

6.



ACTION DURING FOURTH SIXTEEN BARS

CHOREOGRAPHY · CONTINUED

FIFTH SIXTEEN BARS
The groups take positions as in Fig 8. Four men, one from each group, dispose of their sticks and lift Conchita to their shoulders. Ricardo takes a position before them, facing Conchita. They move forward.

SIXTH SIXTEEN BARS
Conchita leaps into Ricardo's arms. The groups begin forming a circle around them. Conchita and Ricardo execute lifts and turns.

SEVENTH SIXTEEN BARS
The groups circle around Conchita and Ricardo.

EIGHTH SIXTEEN BARS
Four men lift Conchita and Ricardo to their shoulders as the sticks go up and down, remaining down for the singing of the coda.

7.

ACTION DURING FIFTH SIXTEEN BARS

8.

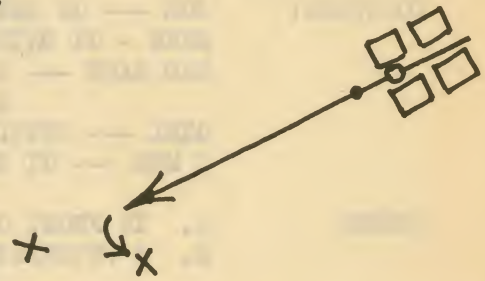
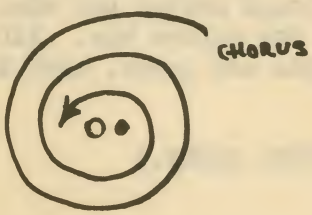


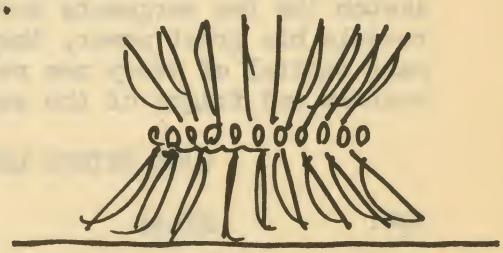
DIAGRAM OF ACTION DURING FIFTH SIXTEEN BARS

9.



SIXTH SIXTEEN BARS

10.



SEVENTH SIXTEEN BARS

11.

EIGHTH SIXTEEN BARS

The entire production number should build slowly. There should be a progression of excitement until a great climax is reached at the end. The crescendo should be gradual. Conchita and Ricardo begin slowly but as the dance progresses they intensify their movements, executing quick turns, lifts, and spins. The Dance Director should, of course, exercise his own imagination in adapting this number.

"HI YANK!" SCENE XIII POST-WAR DEPARTMENT

CHARACTERS: JOE --- THE LOUD-MOUTHED SERGEANT
MIKE --- THE OTHER LOUD-MOUTHED SERGEANT
SAD SACK
A GIRL
2 MEN

PROPS: GI CAN --- CUT-OUT --- SEE SCENERY DRAWING SCENE 13
BEARD
RAINCOAT
TOOTHBRUSH

COSTUMES: JOE --- GI UNIFORM - CLASS A
MIKE - GI UNIFORM - CLASS A
SAD SACK --- 1. ILL-FITTING FATIGUES WITH HAT
2. GENERAL'S BLOUSE AS IN FRONTSPIECE
GIRL --- CIVILIAN
2 MEN --- GI UNIFORM - CLASS B

SCENE: 1. IN FRONT OF CURTAIN
2. A FUTURISTIC OFFICE --- SEE SCENERY DRAWING SCENE 13

STAGING: This scene takes place ten years later. JOE and MIKE should appear a bit older and their uniforms should be a bit small. SAD SACK, however, remains the same as he was. In the early part of the sketch the two sergeants are their same tough selves but when SAD SACK reveals his great power, they scrape and bow before him. SAD SACK should make capital of every new revelation of his new power, much to the discomfort and fright of the sergeants.

(JOE ENTERS LEFT. MIKE ENTERS RIGHT.)

JOE: Mike!

MIKE: Joe, you old sonuvagun!

(THEY SHAKE HANDS VIGOROUSLY)

JOE: Haven't seen you since old Company A was mustered out after V-DAY. Boy, how time flies! How've you been these last ten years?

MIKE: Oh, I can't kick. What are you doing here, anyway? Where are you headed?

JOE: I think some screwball is playing a gag on me. Last week I got a letter telling me to show up at a certain place with my old GI uniform on. It was signed by a Mr. X.

MIKE: Say, that's funny. Look. (PULLS OUT LETTER AND READS. AFTER THE FIRST FEW SENTENCES JOE PULLS OUT HIS LETTER AND COMPARES IT WITH MIKE'S, NODDING IN AGREEMENT) "You are hereby directed to report next Friday at 9 AM to the 85th Floor of the Skyways Building in New York, where you will learn something of interest to you. I enclose $500. for transportation and personal expenses. Signed, Mr. X.

JOE: My letter, word for word!

MIKE: Well, let's get over there and see what it's all about.

(JOE AND MIKE EXIT)

(MIKE AND JOE ENTER RIGHT)

JOE: Boy, what a joint! Get a load o' that desk. Look at the buzzers.

MIKE: Boy!

JOE: Must be a regular big business typhoon.

(ENTER SAD SACK, IN FATIGUES)

SACK: Hiya, fellers.

MIKE: Well, well, the Sad Sack.

JOE: What have ya been doing the last ten years? Buckin' for PFC?

MIKE: Now we got somebody we can send for coffee while we're waiting. (TO SACK) Run out and get a coupla coffees with cream.

JOE: Make mine without sugar.

MIKE: And you might as well get cigarettes, too. We'll pay you later. (THEY HAVE BEEN PUSHING HIM TOWARD DOOR. SAD SACK HAS BEEN TAKING THIS RIB-BING WITH A QUIET SMILE. NOW HE RAISES A HAND AND SPEAKS WITH STERN AUTHORITY)

SACK: Just a minute. You men are here because you were sent for by a Mr. X. Right?

MIKE: Right.

SACK: Gentlemen, you're in for a bit of a surprise. I am Mr. X. (SITS DOWN IMPRESSIVELY IN BIG EASY CHAIR BACK OF DESK)

JOE: Quit your kiddin'.

MIKE: You musta made permanent Section Eight.

SACK: Excuse me a minute. I've got some business affairs to clean up. (HE PRESSES A BUZZER. A PRETTY GIRL ENTERS) Gwendolyn, tell the Maharajah of India I won't be able to go elephant-shooting with him over the week-end. I'll be too tied up foreclosing J.P. Morgan and Company. Get in touch with Leo Durocher and tell the bum if the Dodgers don't start winning, I'm selling the team. And if that pest Betty Grable calls, tell Grable I'm not able.

GIRL: Yes, sir. (EXITS)

SACK: And now I guess you're wondering why I sent for you. You probably want to know what I want with my old detail sergeant and mess sergeant. The answer is simple, Gentlemen. I want revenge. Do you hear me? R-r-r-r-revenge!

MIKE: Aw, this is some kind of a gag. You're no more of a big shot than I am.

SACK: I'm not, eh? Let's see. You work in Dallas, Texas, for the Ajax Cuspidor Company, don't you?

MIKE: Yeah. I help drill the little holes in the middle.

SACK: Exactly. Well, Sergeant Collins, I am the Ajax Cuspidor Company. It's one of my minor holdings.

MIKE: What?

SACK: (TO JOE) And you work for the Sedick Soft Drink Company in Frisco, right?

JOE: Yeah. I'm head orange juice feeler. I feel all their orange juice to see if there are any pits left in the bottom.

SACK: I know. You see, I am also the Sedick Soft Drink Company.

JOE: I don't believe it.

SACK: Watch. (FLIPS KEY ON DICTOGRAPH) Get me direct lines to the Ajax Cuspidor Company in Dallas and the Sedick factory in San Francisco.

"HI YANK!" SCENE XIII POST-WAR DEPARTMENT

VOICE: (OFFSTAGE ON P A) Ajax Cuspidor Company, Foreman Drool speaking.

MIKE: (STARTLED) That is Foreman Drool.

2ND VOICE: (OFFSTAGE ON P A) Sedick Factory, Vice-President Pip.

JOE: My boss!

SACK: Drool, you've got a Mike Collins on your payroll. Pip you've got a feeler named Joe Jenkins.

BOTH VOICES: (NOT EXACTLY TOGETHER) Yes, sir.

SACK: Drool, fire Collins! Pip, fire Jenkins!

BOTH VOICES: Yes, sir.

(SACK FLIPS KEY BACK INTO PLACE)

MIKE: But you can't do this!

SACK: No? And you couldn't put me on latrine detail over Christmas week-end, could you? (TO JOE) And you couldn't have my 3-day pass cancelled just because my dog tag chain wasn't polished, could you? This is civilian life, gentlemen, and the Sad Sack is in the saddle now. (LAUGHS NASTILY) Revenge is mine! R-r-r-revenge!

JOE: But what am I going to do without a job? I'll starve to death!

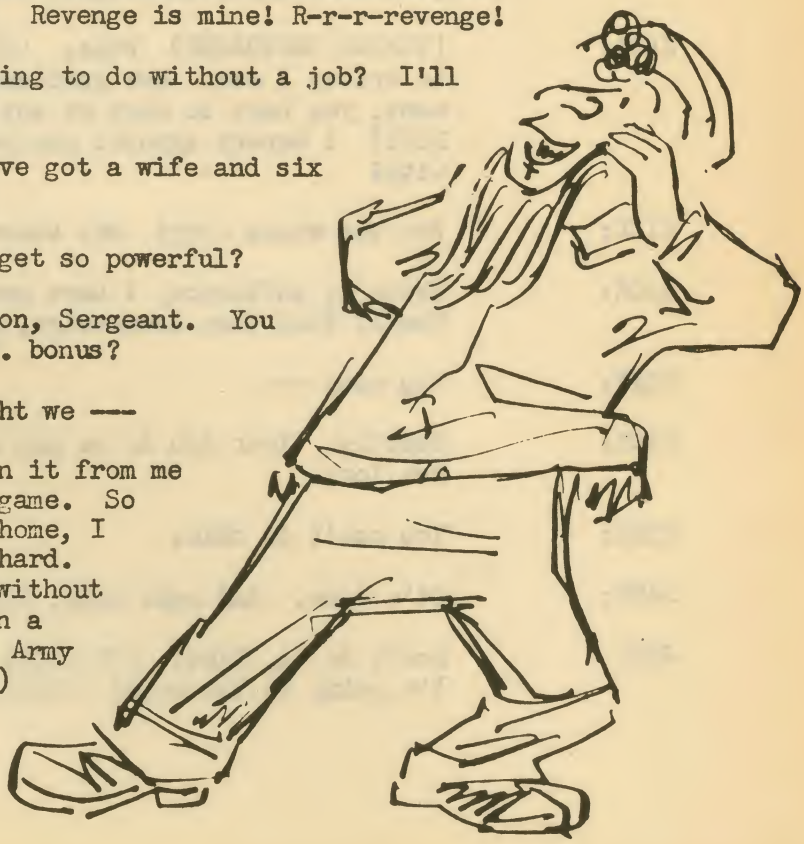
MIKE: Me, too! And I've got a wife and six kids on my T.O.!

JOE: But how did you get so powerful?

SACK: A natural question, Sergeant. You remember my $300. bonus?

JOE: Yes, but I thought we ---

SACK: You did! You won it from me in a fixed crap game. So when I got back home, I started to work hard. I went for days without food. I lived in a shelter half the Army left me. (Cont'd)



SACK: (Cont'd) But I worked and studied and worked. I had one job from eight to five, another from five to midnight, and a third from midnight to eight. And through this hard work and sacrifice I made my fortune, gentlemen --- plus the fact that my grandmother died and left me ten billion dollars.

MIKE: But it's not fair to take things out on us. We never meant any harm, did we Joe?

JOE: (LAUGHS INSINCERELY) Heh, heh! Of course not!

MIKE: I knew you had the makings of a big shot all the time. (TO JOE) didn't we?

JOE: Oh, sure. All the time!

SACK: Well! Perhaps you gentlemen would like to work for me personally.

MIKE: Yes, yes.

JOE: I'll do anything! Forget about my spec number!

SACK: Good. (PRODUCES TWO DOCUMENTS, GIVES THEM EACH ONE) Sign these contracts, please.

(JOE AND MIKE SCRAWL THEIR SIGNATURES ON THE CONTRACT)

SACK: (TAKING CONTRACTS) Fine. (TO MIKE) You've learned how to write, I see. Now gentlemen, according to this agreement, you have to work at any job that I give you. (TO MIKE) I hereby appoint you latrine orderly for New York City!

MIKE: For the whole city? But there's a paper shortage!

SACK: Using my influence, I have procured 10 million rolls. You'll find them downstairs, in that fleet of 90 trucks.

MIKE: You mean ---

SACK: Exactly. Your job is to put a roll in every latrine in New York.

MIKE: You can't do this.

SACK: It's done. And next week, Philadelphia.

JOE: Don't do it, Mike! (TO SACK) This contract is illegal. I'm going to the cops! (STARTS TO DOOR)

SACK: Very well, I happen to be Chief of Police.

JOE: (THWARTED. TURNS BACK. RALLIES) Then I'll get a lawyer. I'll fight this right up to the Supreme Court!

SACK: Perhaps you don't recognize me without my beard. (PUTS ON LONG WHITE BEARD. FACES JOE)

JOE AND MIKE: (RECOILING, GASP)

JOE: The Chief Justice of the Supreme Court!

SACK: (SMILING. REMOVES BEARD) One of my part-time jobs. And now for <u>your</u> duties. (PUSHES BUZZER. THE GIRL ENTERS)

SACK: Have them bring in the can.

GIRL: Yes, sir. (EXITS)

SACK: This is something that ought to keep you busy for quite a while.

(ENTER FOUR MEN, CARRYING A FANTASTICALLY HUGE GI CAN. THEY SET IT DOWN AND EXIT)

SACK: Your job, my friend, will be to keep this clean.

JOE: (EYES POPPING) With what?

SACK: With this. (TOSSES HIM A TOOTHBRUSH)

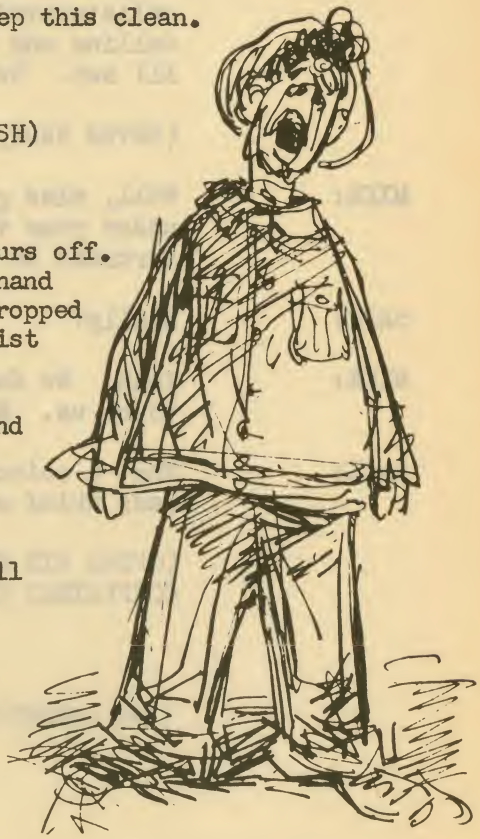
JOE: A toothbrush!

SACK: You will work 20 hours on and 4 hours off. You will sleep in the lower right hand corner of the can. Food will be dropped to you by parachute. It will consist of standard rations --- SOS.

JOE: Please! I'll never be able to stand it!

SACK: Inspection will be held every two hours. And after that --- <u>if</u> you pass --- a detail will be in to fill it up again with chicken fat!

JOE: Chicken fat!



SACK: Yes. You gave me plenty of chicken in the Army, and I'm giving it back to you now.

(GIRL ENTERS)

GIRL: Excuse me, sir. These men are here. They're waiting to see you in the platinum room.

SACK: Oh, yes. (PUTS ON RAINCOAT. THEN, SOFTLY) See you in a moment, gentlemen. (SUDDENLY BARKING) And get to work! Shaddap! Get onna ball! (EXIT WITH GIRL)

MIKE: Boy, what a jam we're in!

JOE: If only we could get out of his clutches some way.

MIKE: But how? The guy is everything. Police Chief, Supreme Court Judge ---

JOE: Wait a minute. There is a way. We'll re-enlist in the Army. Once we're soldiers, no civilian power can touch us.

MIKE: That's a great idea. (GOES TO PHONE) Get me the nearest Army recruiting office. Hello, Army? Got room for two enlistments? No, we're not crazy --- the names are Mike Collins and Joe Jenkins. We're in? Right! (HANGS UP) All set. We report for shortarm in the morning.

(ENTER SACK, STILL IN RAINCOAT)

MIKE: Well, wise guy, we fixed your wagon. Thought you had us under your thumb, hey? Well, now you can take a flying fortress to the moon.

SACK: Really?

MIKE: Yeah. We found a spot for ourselves where even you can't touch us. We've just gone back into the Army.

SACK: What a coincidence. So have I. In fact, I've just been made Chief of Staff!

(OPENS HIS COAT, REVEALING A HUGE GENERAL'S BLOUSE, COMPLETELY COVERED WITH MEDALS, RIBBONS AND DECORATIONS)

BLACKOUT

(THE ORCHESTRA PLAYS SIXTEEN BARS OF CHASER MUSIC)

"HI YANK!" SCENE XIV ROUND-UP

CHARACTERS: MP
SAD SACK
ENTIRE CAST

PROPS: ELECTRIC SHOULDER INSIGNIA - SEE SCENERY DRAWING - SCENE 13

COSTUMES: MP --- MP OUTFIT
SAD SACK --- GENERAL'S BLOUSE, FATIGUE HAT AND TROUSERS AS IN FRONTSPIECE
ENTIRE CAST --- LAST WORN COSTUME

SCENE: 1. IN FRONT OF CURTAIN
2. "YANK" BACKDROP --- SEE SCENERY DRAWING SCENE 1

STAGING: This is the finale of the show -- the number that will set the mood for the audience as they leave. For that reason it must be spirited and rousing. It should not be allowed to drop or peter out. It must grow solidly to a solid finish. Be sure the musical number is well rehearsed and the lyrics clearly sung. Be sure this number provides a "lift" and sends your audience out feeling they've seen a good show.

(BIG STRAPPING MP ENTERS RIGHT, AS THOUGH WALKING POST. WHEN HE GETS TO CENTER, SAD SACK ENTERS RIGHT. SAD SACK WEARS HIS BLOUSE OF MANY MEDALS, FATIGUE HAT AND PANTS, AND SMOKES A HUGE CIGAR. THE MP CHALLENGES HIM)

MP: Halt! Who's there?

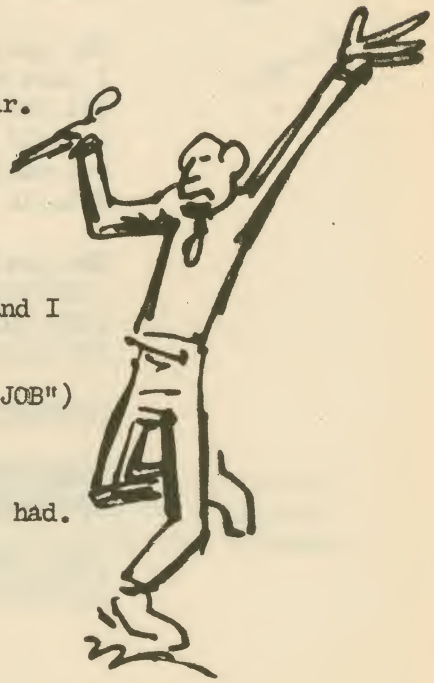
SACK: Huh?

MP: Halt! Who's there?

SACK: Say, do you know who I am?

MP: It makes no difference who you are, sir.

SACK: Do you know who I am? (THE FOUR ELECTRIC STARS ON EACH OF SAD SACK'S SHOULDER FLAPS - FLASH ON AND OFF SEVERAL TIMES)



MP: Sir, I've got an important job to do and I mean to do it well.

(THE ORCHESTRA BEGINS "MOST IMPORTANT JOB")

SACK: An important job, eh?

MP: Yes sir, the most important job I ever had. (BEGINS SINGING)

MP: (Cont'd) This is the biggest, the toughest, the ruggedest and the roughest
The most important job I ever had
I used to hold a job in a groc'ry store
But now I've turned it over to my Dad
Now I could gripe more, and brood more, and holler about the food more
But what's the diff'rence when you're fighting mad?
This is the biggest, the toughest, the ruggedest and the roughest
The most important job I ever had.

(ORCHESTRA REPEATS CHORUS)

(THE CURTAIN OPENS REVEALING THE ENTIRE CAST ON STAGE. THEY JOIN THE MP IN SINGING)

ALL: This is the biggest, the hardest, the battle'em yard-by-yardest
The most important job I ever did
I used to keep the books in the national bank
Now that's done by a fourteen year old kid
Now I could sleep more and shave more, and get me the dames I crave more
But what's the diff'rence when you're fighting mad?
This is the biggest, the toughest, the ruggedest and the roughest
The most important job I ever had.

This is the biggest, the strongest, the rottenest and the wrongest
The most important enemy I've met
I once was in the ring fighting heavyweights
But that was just a sissy minuet
I could be cleaner and neater, and temperament'lly sweeter
But what's the diff'rence when you're fighting mad?
This is the biggest, the toughest, the ruggedest and the roughest
The most important job I ever had.
(CURTAIN CLOSES AND OPENS AGAIN)
(THE ORCHESTRA MODULATES INTO EIGHT BARS OF "REPORT FROM THE CARIBBEAN" IN INSTRUMENTAL ARRANGEMENT)

(CONCHITA AND RICARDO IN RHUMBA COSTUME, DANCE ON)

(THE ORCHESTRA MODULATES INTO THE CHORUS OF "LITTLE RED ROOFTOPS" IN VOCAL ARRANGEMENT)

(BILL ENTERS AND BEGINS SINGING, AS THE ENSEMBLE HUMS IN BACKGROUND)

"HI YANK!" SCENE XIV ROUND-UP

BILL: Little Red Rooftops
By a little green hillside
'Neath a pretty blue sky
That's a picture of my home town

Little Red Rooftops
Shining out in the sunlight
'Bout the very best bet
For a couple to settle down.

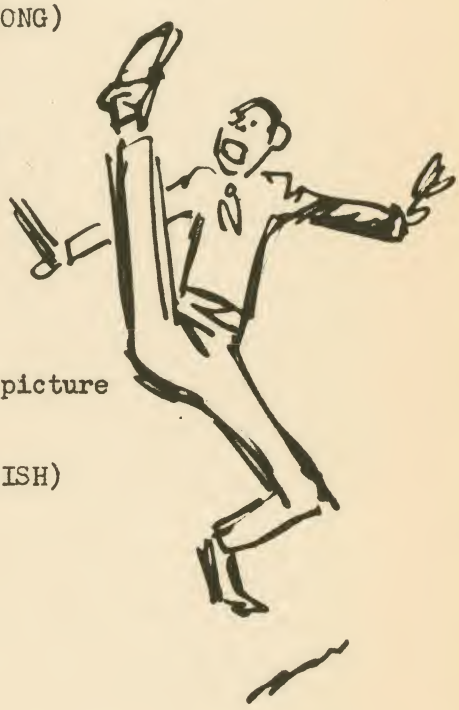
(THE ENTIRE ENSEMBLE JOINS IN THE SONG)

ALL: I got a postal card this morning
From you can imagine whom
See where she sends love and kisses
See where the X marks my room.

Among the
Little Red Rooftops
By the little green hillside
Not the pride of the states
Or a city of great renown
But you're feasting your eyes on a picture
Of my home town.

(THE ORCHESTRA PLAYS TO A BUILD FINISH)

CURTAIN



****

PRODUCTION NOTE

If the Program Director desires, he may introduce each or several of the scenes by having one or two "GI SHOWGIRLS" bring on a placard bearing the name of the scene. Costumes for these girls are included in the Costume Section.

COSTUMES

All the costumes on the following pages can be made from GI uniforms, waste and salvage materials. Note the directions on each drawing - they indicate the type of material to be used. In most cases almost any reasonable substitute will do as well. In any event, most important is the imagination of the Costume Director.

HOW TO GET COSTUME AND MAKE-UP MATERIALS

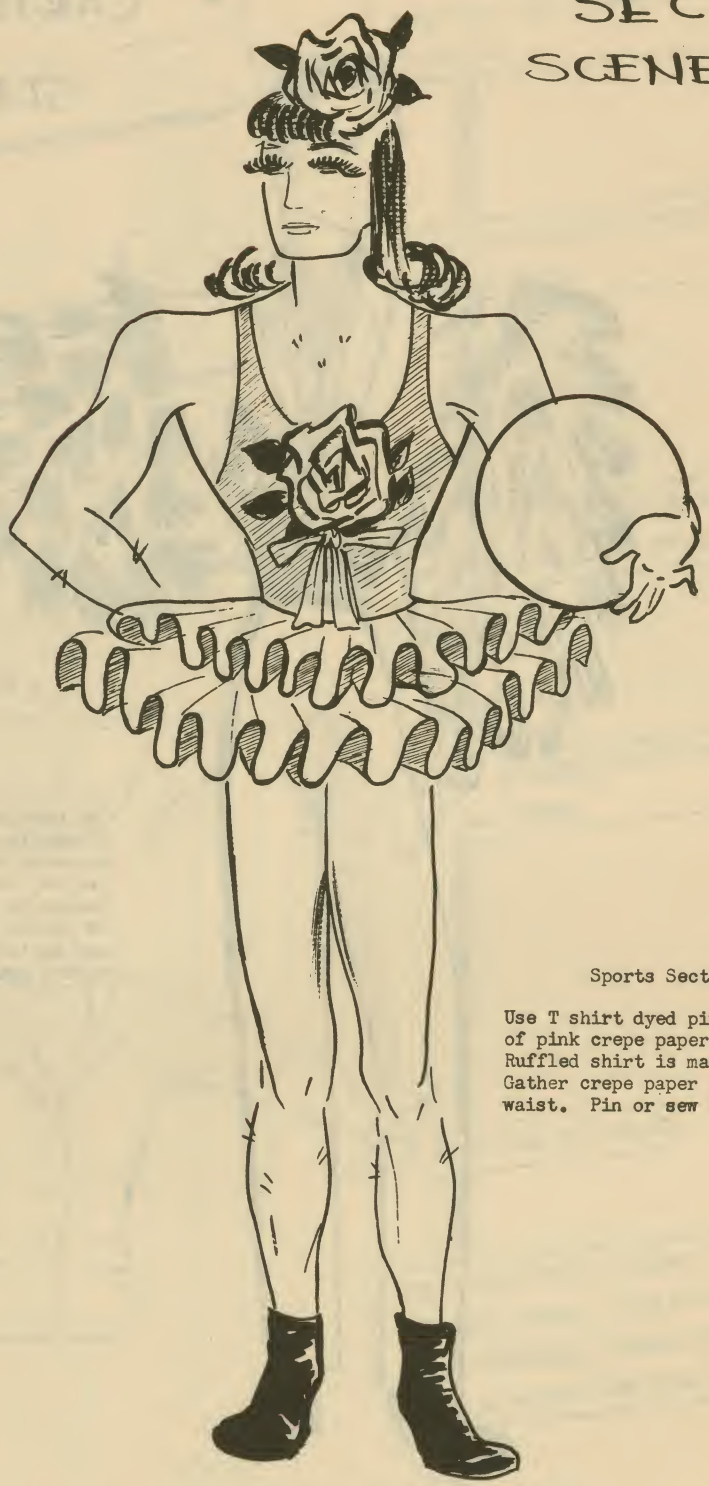
Contact the nearest PX and ask to see the Theatrical Section of the Post Exchange Price Agreement Catalogue. Purchases of any listed item may be made only with organizational funds --- the items are not for resale to individuals.

The Musette Bag Kit is especially designed to meet the costume and makeup needs of shows produced under even the most trying conditions. It consists of a colorful assortment of large sized woman's dresses, costume accessories, and makeup supplies that will enable GI's to portray female roles and costume themselves as rhumba dancers, etc. This very useful assortment of materials is packed in a Musette Bag and is expecially suited to use on short notice in any theater or area where a show is to be presented.

This kit is available overseas only.

"HI YANK"

SPORTS SECTION SCENE #4



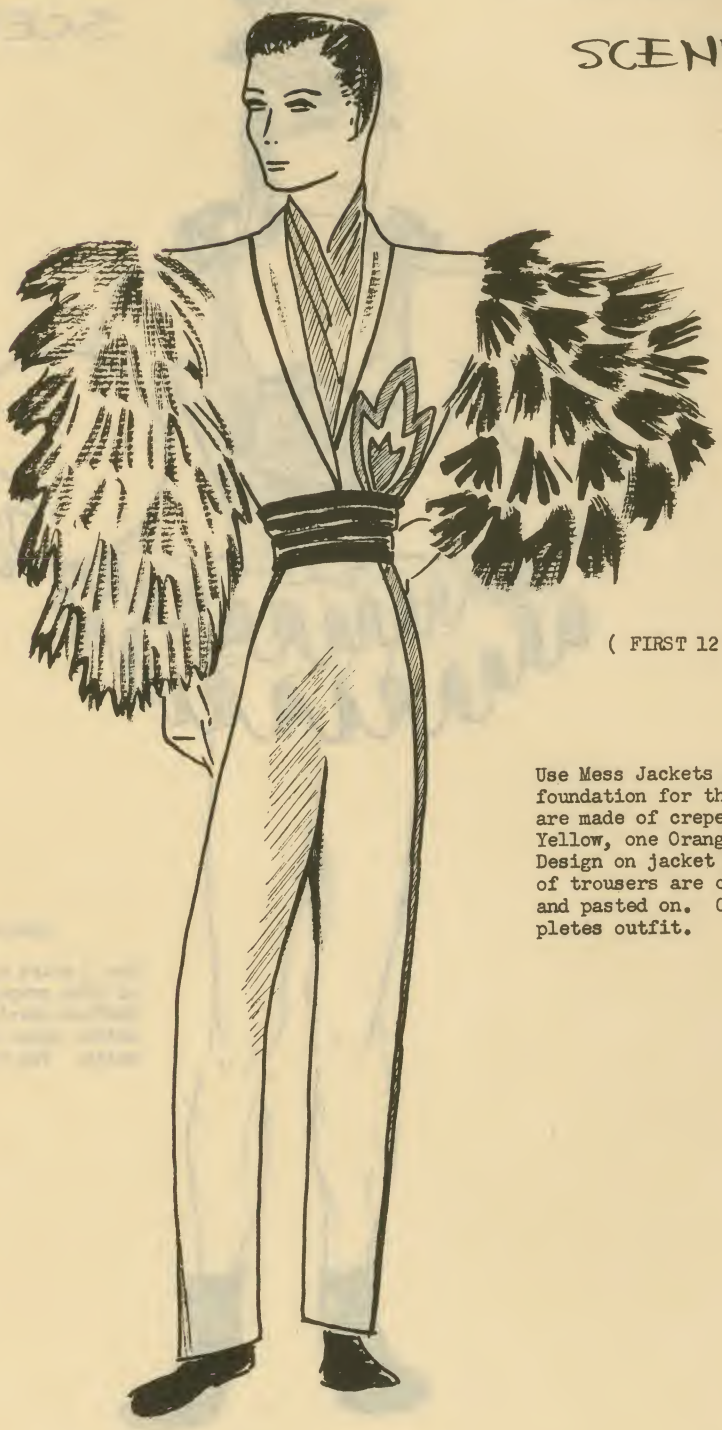
Sports Section (Ballet)

Use T shirt dyed pink. Make flower out of pink crepe paper with green leaves - Ruffled shirt is made of crepe paper. Gather crepe paper on one side to fit waist. Pin or sew to T shirt.

"HI YANK"

REPORT FROM THE CARIBBEAN

SCENE #1



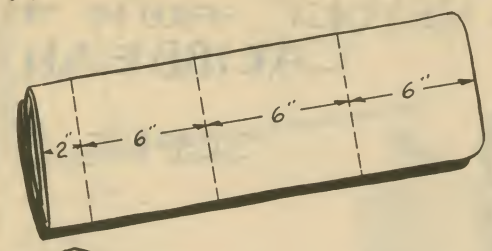
(FIRST 12 DANCERS)

Use Mess Jackets and trousers as foundation for this costume. Sleeves are made of crepe paper, one sleeve Yellow, one Orange. (See Plate 1A) Design on jacket and stripe on side of trousers are cut out of gold paper and pasted on. Crepe paper sash completes outfit.

"REPORT FROM THE CARIBBEAN"

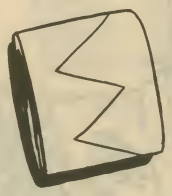
"HI YANK"

(FIRST 12 DANCERS)

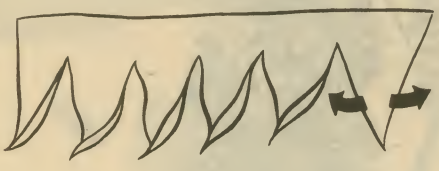


COMPLETE ROLL OF CREPE PAPER CUT WITH PAPER CUTTER AS INDICATED.

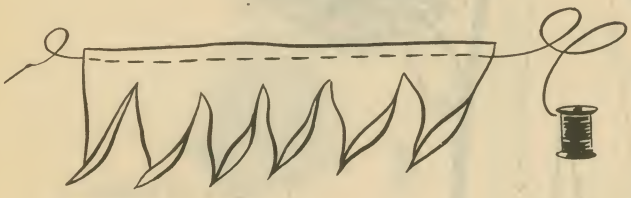
SAVE TO USE ON CONGA STICKS



CUT AS INDICATED AND DIVIDE LENGTHS INTO FOUR PARTS.



PULL POINTS WITH BOTH THUMBS IN DIRECTIONS INDICATED BY ARROWS



GATHER ON DOUBLE THREAD TO 10" AND FASTEN

UNDER PART OF SLEEVE

SEW ON EACH UNIT AS SHOWN IN SKETCH ABOVE. IT IS NOT NECESSARY TO GO COMPLETELY AROUND SLEEVE START AT BOTTOM AND WORK UP

PLATE 2A

"HI YANK"

• REPORT FROM THE CARIBBEAN •

SCENE #12

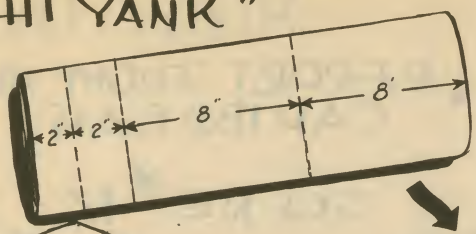
(SECOND 12 DANCERS)

Use Mess Jackets and trousers as foundation. Make one sleeve Yellow the other Orange. (See Plate 2A for instructions.) Design on jacket also stripe on trousers are cut out of gold paper and pasted on.

"REPORT FROM THE CARIBBEAN"

(SECOND 12 DANCERS)

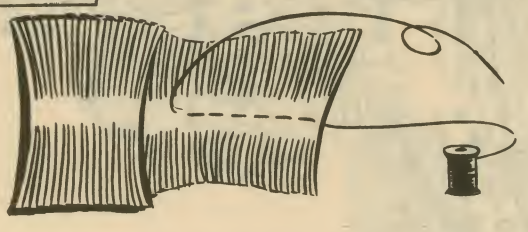
"HI YANK"



SAVE TO USE ON CONGO STICKS

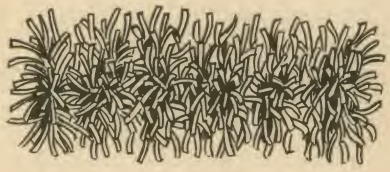
COMPLETE ROLL CREPE PAPER CUT WITH PAPER CUTTER AS INDICATED

SHRED ON GRAIN OF PAPER 3/8" WIDE ON PAPER CUTTER.



DIVIDE IN HALF (5') AND GATHER DOWN CENTER WITH DOUBLE THREAD

GATHER ENTIRE LENGTH OF PAPER (5') TO 10". PAPER SHOULD BE TWISTED WHILE BEING GATHERED OR WHEN COMPLETED.



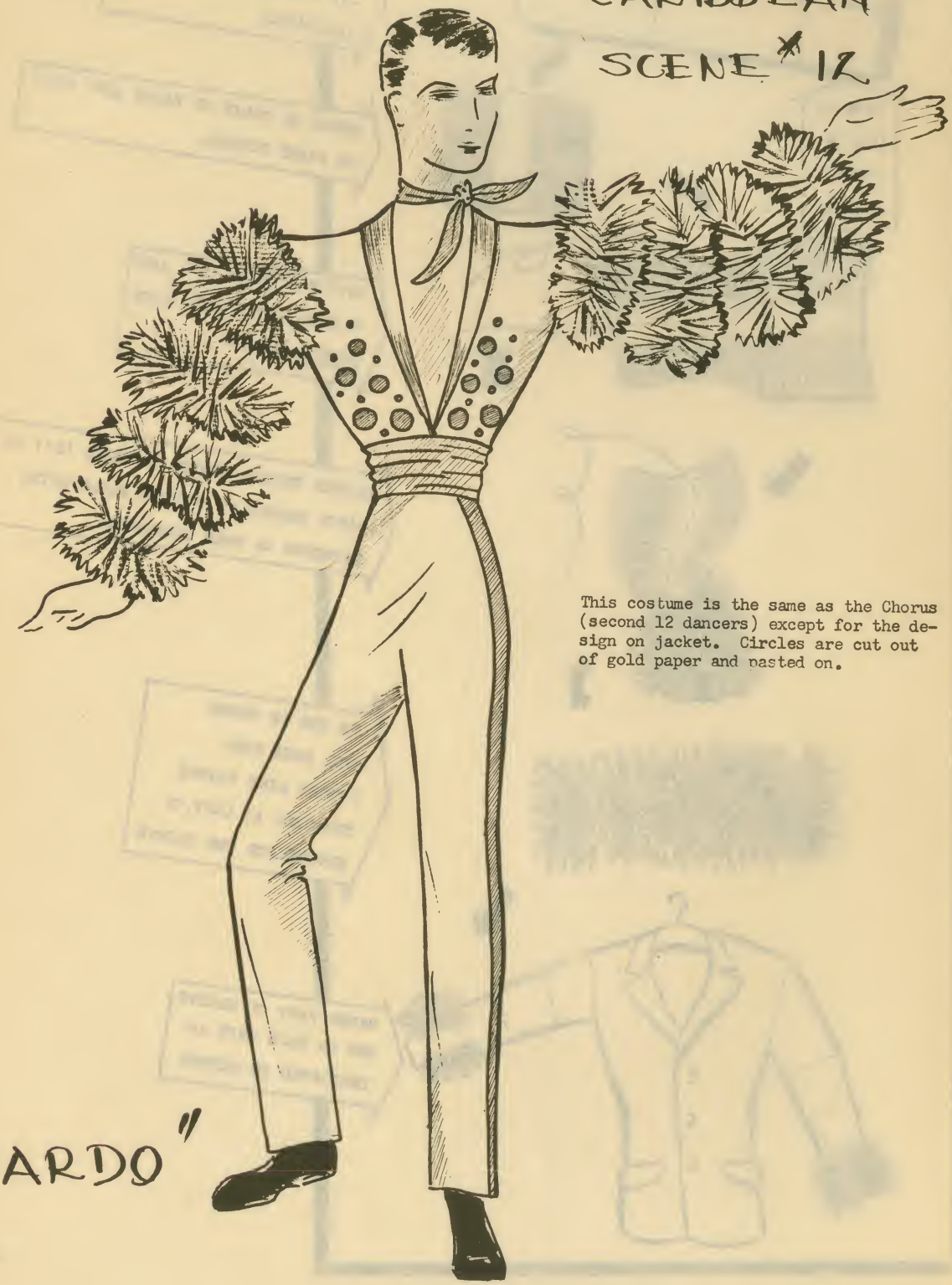
ONE PKG OF PAPER WILL MAKE FOUR PIECES LIKE FIGURE SKETCHED AT LEFT, OR ENOUGH FOR ONE SLEEVE

UNDER PART OF SLEEVE SEW ON EACH UNIT AS INDICATED IN SKETCH

"HI YANK"

REPORT FROM THE CARIBBEAN

SCENE # 12



This costume is the same as the Chorus (second 12 dancers) except for the design on jacket. Circles are cut out of gold paper and pasted on.

"RICARDO"

PLATE 4

"HI YANK"

REPORT FROM THE CARIBBEAN

SCENE # 12

For construction of this costume see Plates 5A, 5B, 5C and 5D.

"CONCHITA"

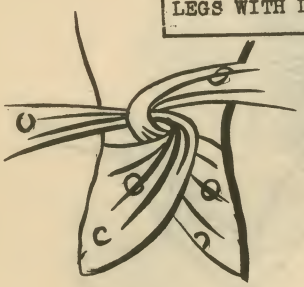
PLATE 5

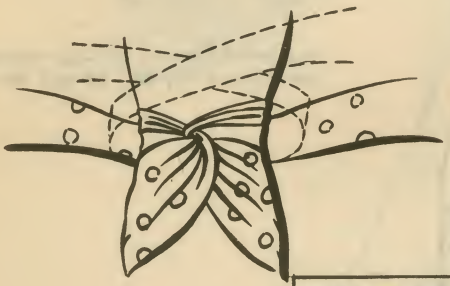
"HI YANK"

SMALL "T" SHIRT DYED YELLOW. SEW SHREDDED YELLOW PAPER ON SLEEVES AS INDICATED IN SKETCH

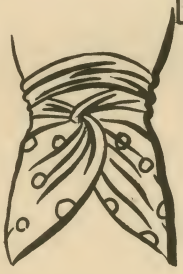
"CONCHITA"

PIN SHIRT BETWEEN LEGS WITH LARGE SAFETY PIN.





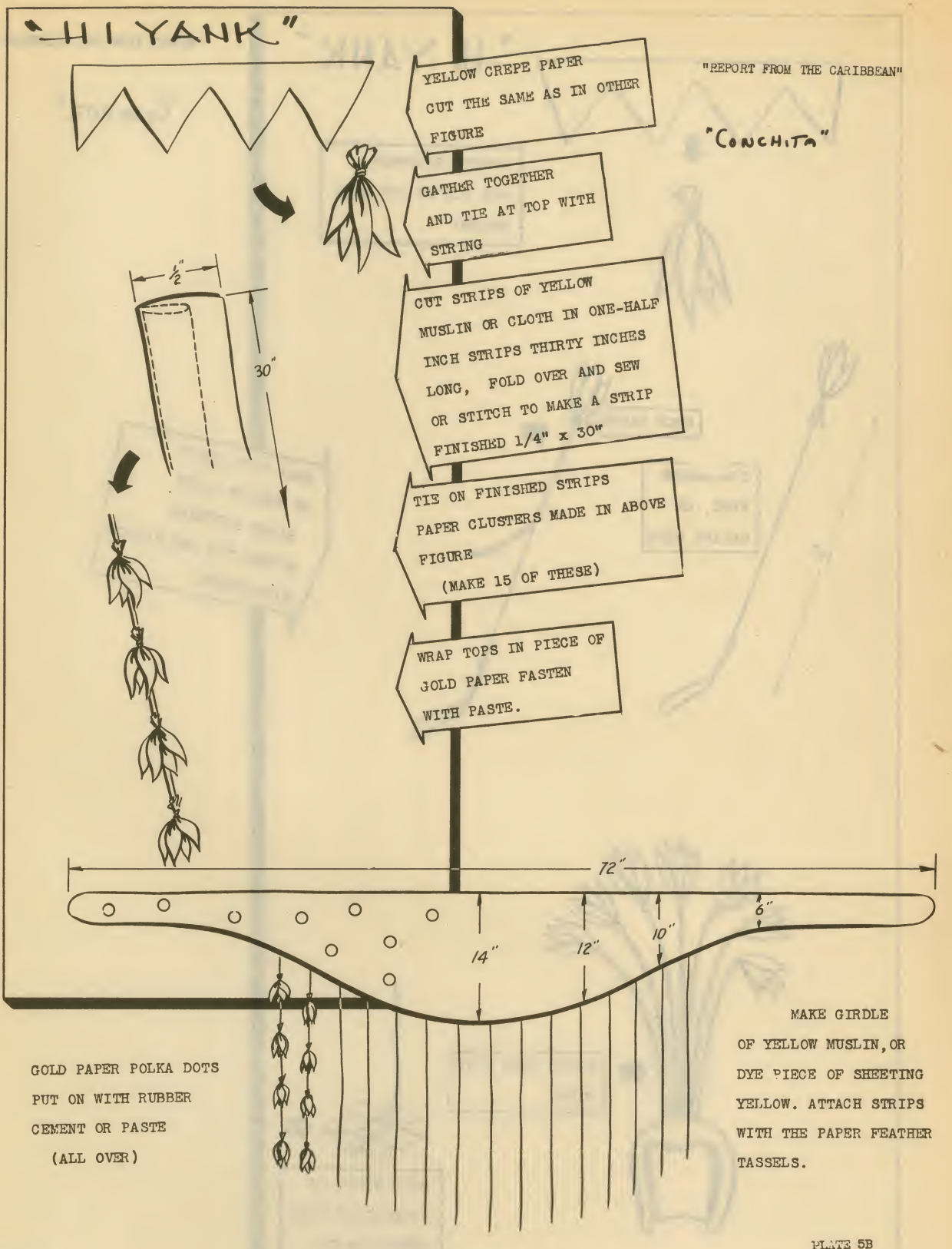
STEPS IN TYING ON GIRDLE



"HI YANK"

"REPORT FROM THE CARIBBEAN"

"CONCHITA"



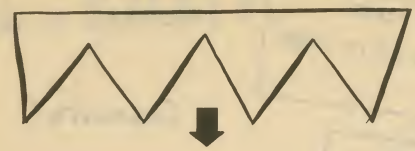
GOLD PAPER POLKA DOTS PUT ON WITH RUBBER CEMENT OR PASTE (ALL OVER)

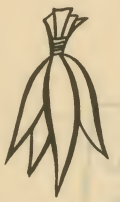
MAKE GIRDLE OF YELLOW MUSLIN, OR DYE PIECE OF SHEETING YELLOW. ATTACH STRIPS WITH THE PAPER FEATHER TASSELS.

PLATE 5B

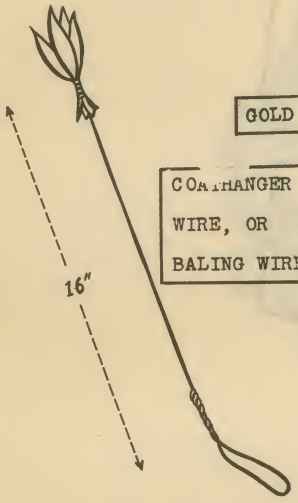
"CONCHITA"

"HI YANK"





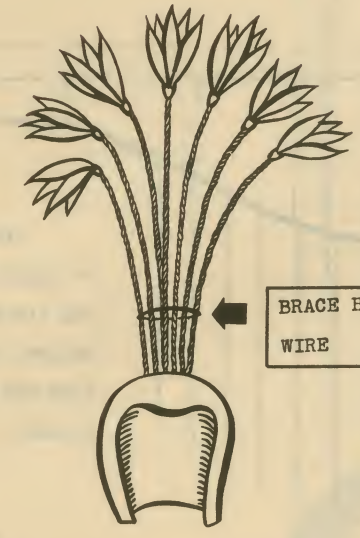
GATHER TOGETHER AND TIE AT TOP WITH STRING



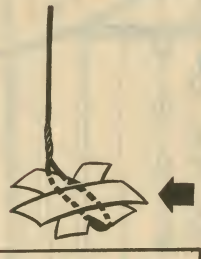
GOLD PAPER

COAT HANGER WIRE, OR BALING WIRE

WRAP WITH STRIP OF YELLOW CREPE PAPER 1/2"WIDE FASTEN TOP AND BOTTOM WITH PASTE.



BRACE HERE WITH WIRE

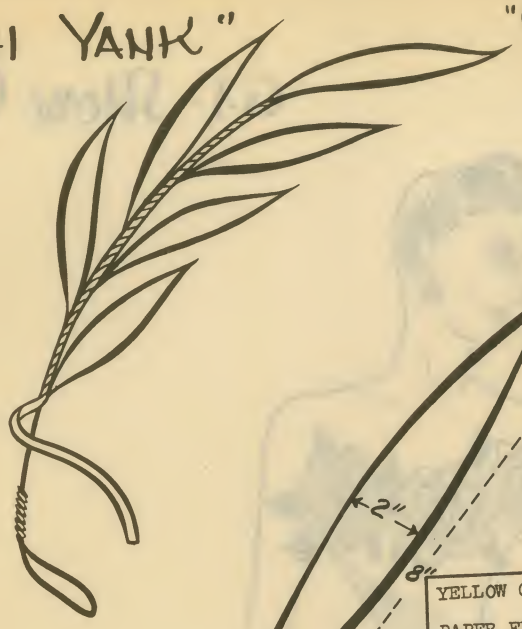


HOLD WIRES ON FOUNDATION WITH GUMMED TAPE

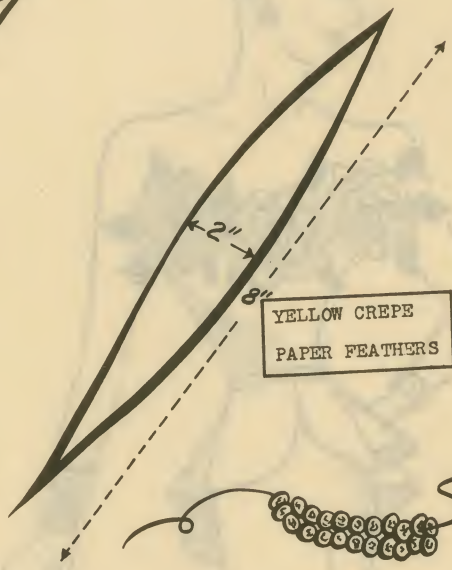
PLATE 5C

"HI YANK"

"CONCHITA"

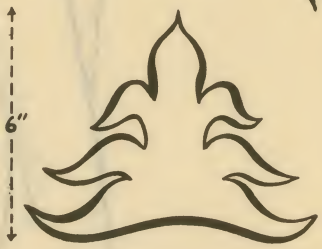


WIND PAPER FEATHERS ON WITH 1/2" YELLOW PAPER STRIPS SECURE TOP AND BOTTOM WITH PASTE - BEND INTO DESIRED SHAPE BEFORE FASTENING ON FOUNDATION.



YELLOW CREPE PAPER FEATHERS

STRING BRASS UNIFORM BUTTONS ON HEAVY TWINE FOR BRACELETS, NECKLACES AND EARRINGS



COVER CARDBOARD CUT OUT WITH GOLD PAPER

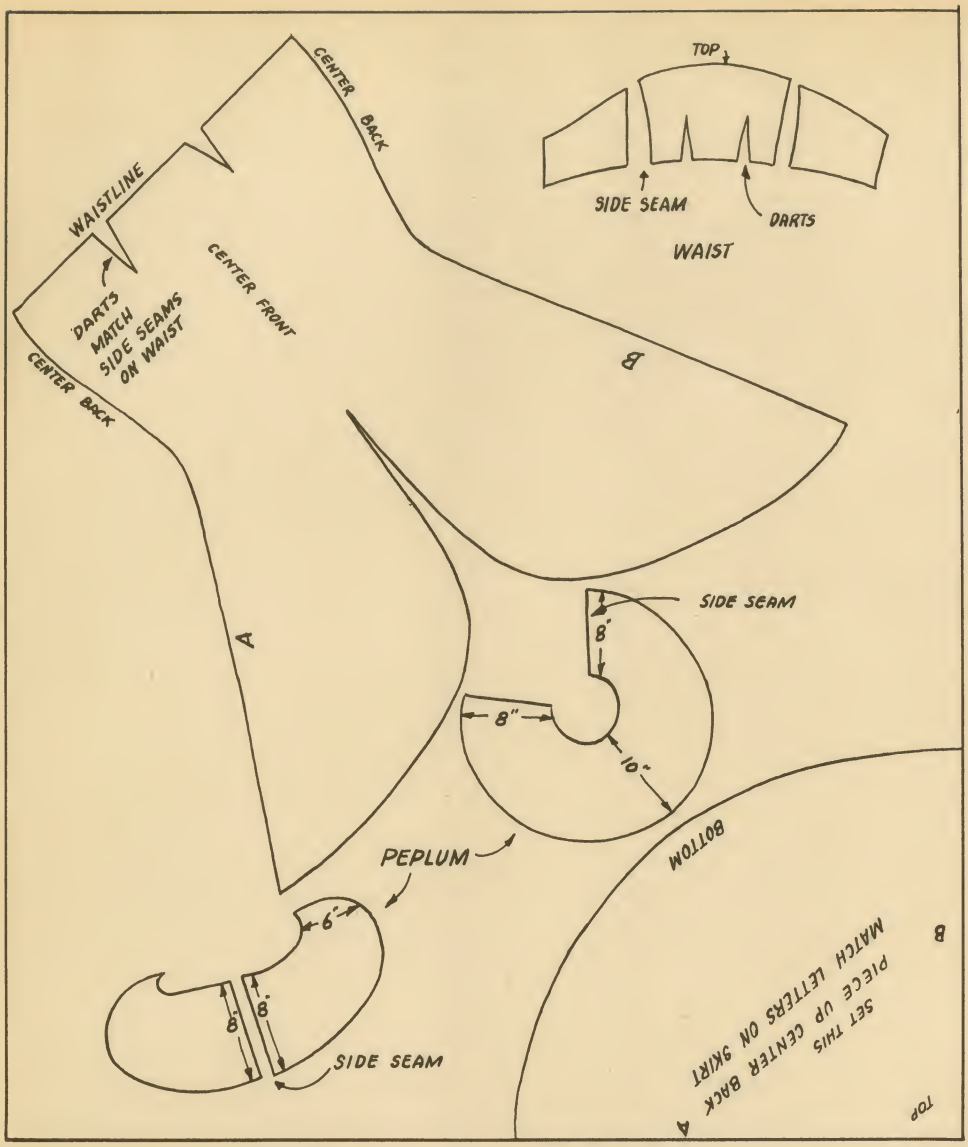
WHEN HEAD-DRESS IS PUT ON THE HEAD, WRAP A YELLOW PAPER TURBAN OVER FOUNDATION - USE A 10' STRIP 10" WIDE. THIS KEEPS THE HAT ON SECURLY.

"HI YANK"

G.I. SHOW-GIRL

For construction of this costume see Plate 6A.

"HI YANK"
G.I. SHOWGIRL



SHOW GIRL DRESS

MADE OUT OF SALVAGED

G.I. BLANKET

FIT SKIRT VERY TIGHT DOWN TO ABOUT 5" ABOVE THE KNEES
THE QUARTER CIRCLE PIECE SHOULD BE SET IN AT THIS POINT
FINISH THE WAISTLINE OFF WITH BELT AND BOW 1" AS IN SKETCH
MAKE YELLOW CREPE PAPER FLOWERS WITH GOLD LEAVES FOR TRIM
BE SURE SKIRT PATTERN IS LAID OUT AS IN SKETCH

SCENERY

HOW TO MAKE IMPROVISED SCENERY

1. Get a piece of cardboard or corrugated paper and cut approximately to size of finished piece of scenery.
2. Nail several pieces of salvage wood to the cardboard in order to give it firmness.
3. Using chalk, transfer the block lines of the scenery drawing to the cardboard.
4. With the chalked in blocks as a guide, pencil in the drawing.
5. Paint the drawing using the color suggestions given in the scenery design.
6. With a knife or razor trim the cardboard as required.
7. Attach a piece of salvagewood to the rear of the cardboard scenery for use as a brace when setting up the scenery.
8. Use a sandbag or other weight to keep the piece of scenery firmly on stage.

HOW TO GET THEATRICAL EQUIPMENT AND MATERIALS

Contact the nearest PX and ask to see the Theatrical Section of the Post Exchange Price Agreement Catalogue. Purchases of any listed item may be made only with organizational funds --- the items are not for resale to individuals.

Scenic Unit #1 contains an assortment of basic materials for scenery and costume construction --- fabrics, scene paints, hardware, etc. These materials provide a solid foundation for executing excellent scenic backgrounds for any and all types of soldier shows.

Scenic Unit #2 meets the need for a stage curtain, for it contains durable fabric that may be sewn quickly together in any desired combination of pieces to fit a stage of any size.

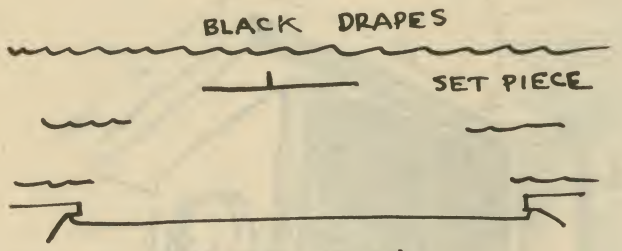
These units are available overseas only.

"HI YANK"

·THE SOLDIER'S FRIEND - SCENE #1

ALSO

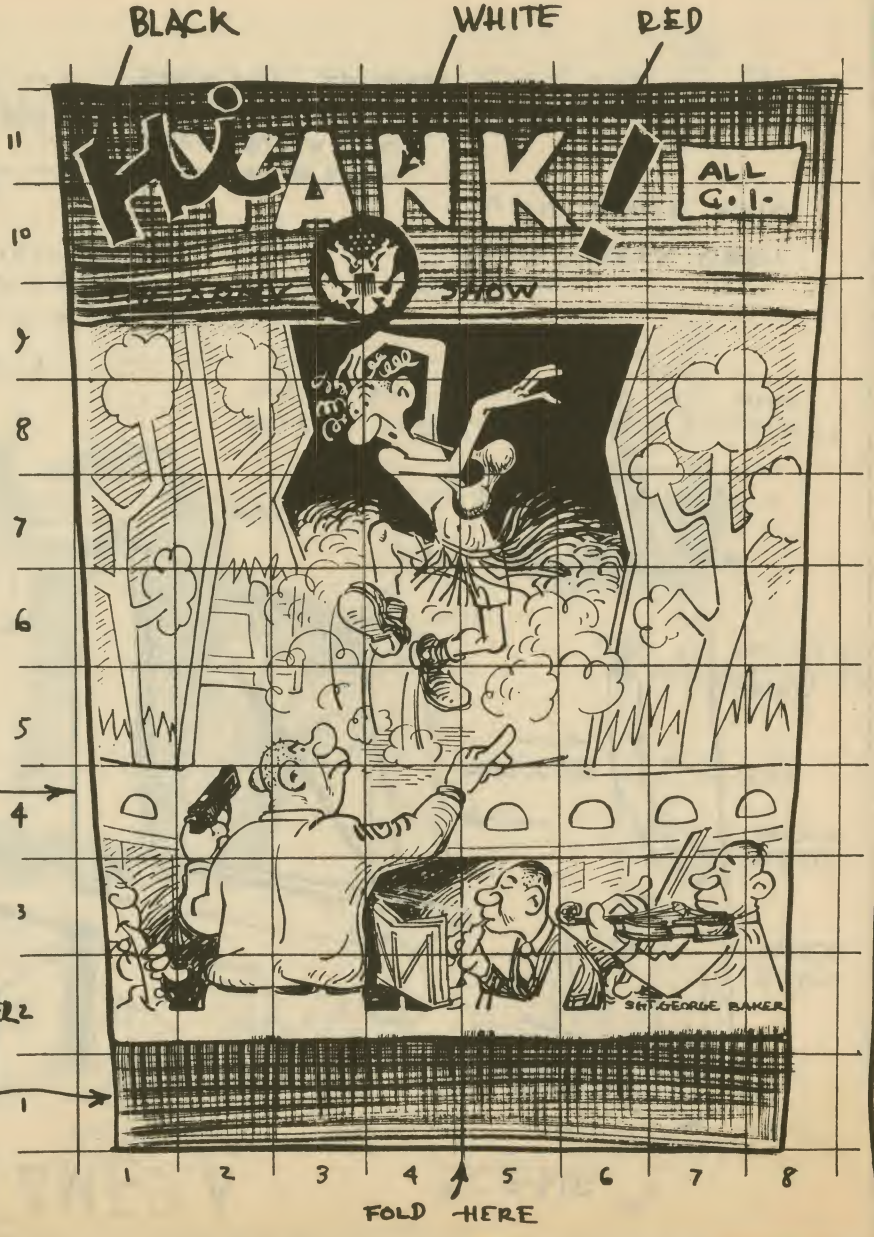
·FINALE· - SCENE #14



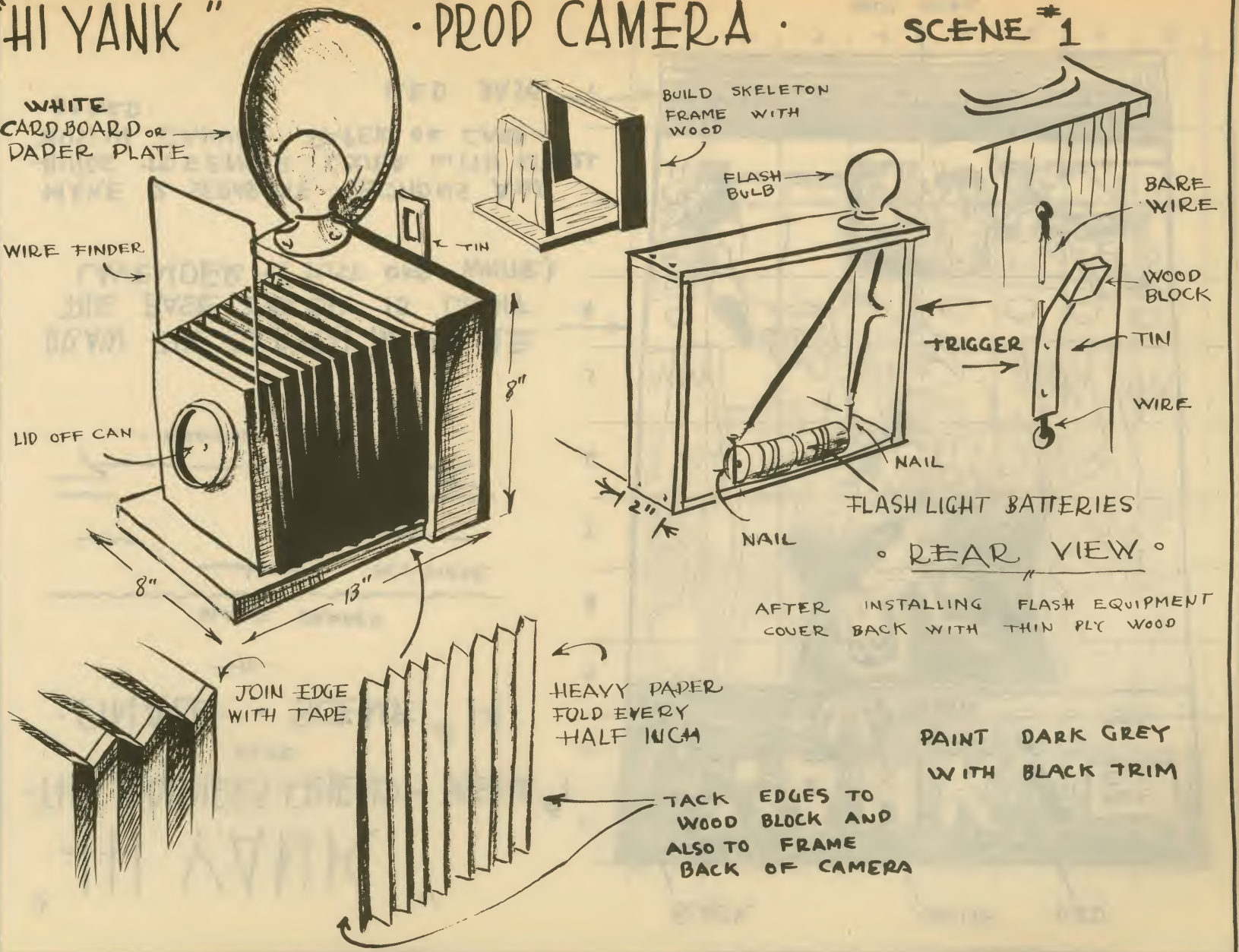
DRAW THE SKETCH IN PURPLE
THE BASE COLOR IS LIGHT LAVENDER - (JUST OFF WHITE)

MAKE 2 SEPARATE SECTIONS AND HINGE TOGETHER. COVER WITH EITHER MUSLIN, CANVAS - PAPER OR CARD-BOARD.

RED BASE



"HI YANK" · PROP CAMERA · SCENE #1

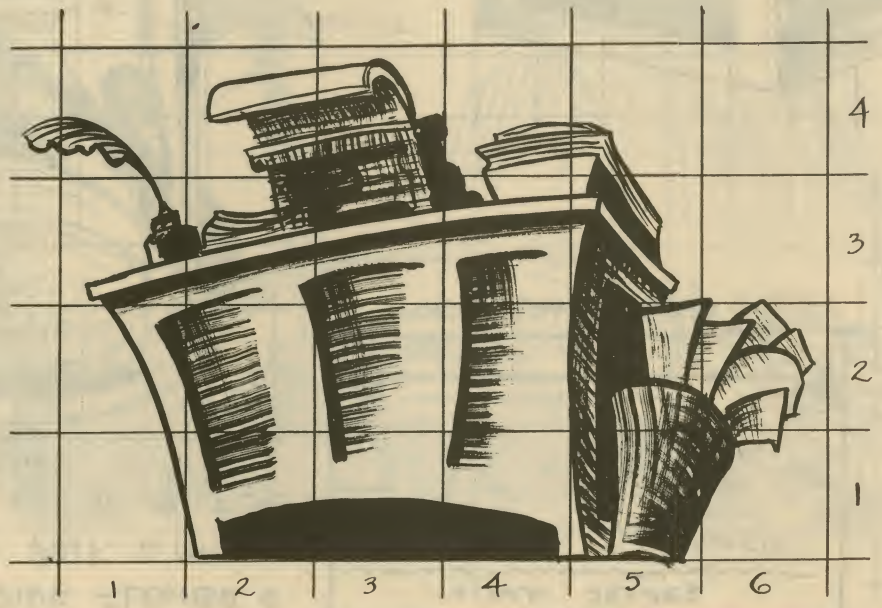


· REAR VIEW ·

AFTER INSTALLING FLASH EQUIPMENT COVER BACK WITH THIN PLY WOOD

PAINT DARK GREY WITH BLACK TRIM

"HI YANK" • MESSAGE CENTER • SCENE # 3



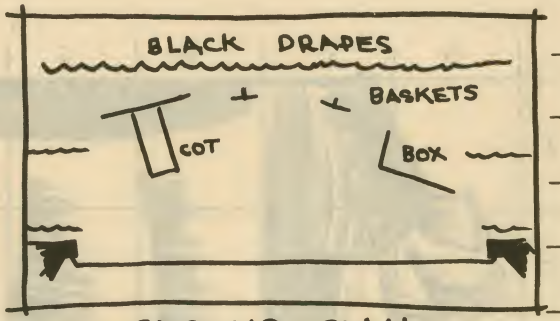
PLACE SAND BAG AT CROSS BAR TO PREVENT TILTING

MAKE 6 DESKS - BRACE AS SHOWN ABOVE
PAINT DESK YELLOW ORANGE WITH PURPLE LINING, - BASKET - GREEN, - PEN RED, TYPEWRITER - BLACK.

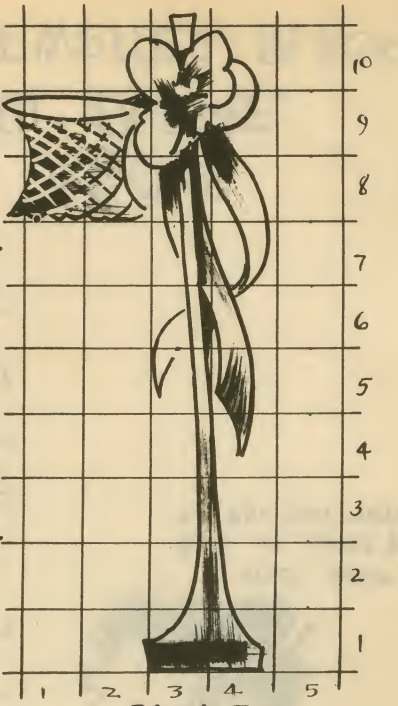
"HI YANK" · SPORTS·SECTION ·

SCENE #4 MAKE 2 →

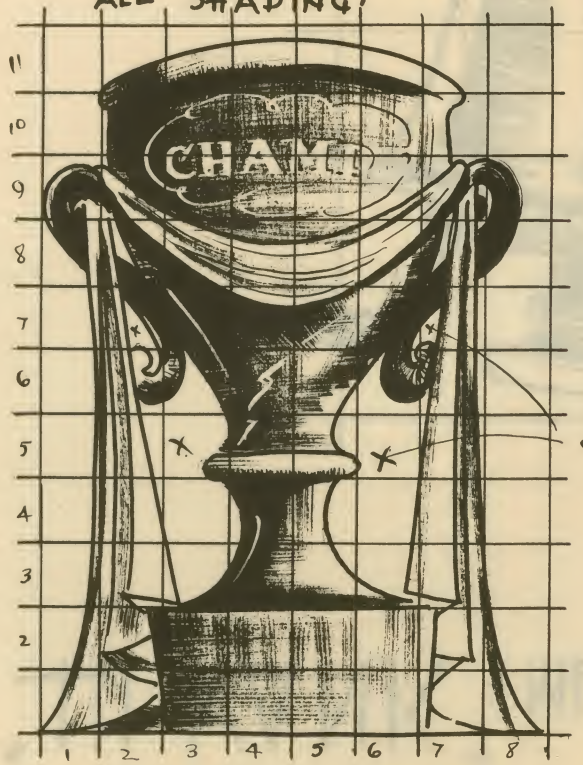
PAINT HEADBOARD SILVER, DRAPES ARE PINK. BASKETS SILVER WITH PINK FLOWER & RIBBON. BOX PINK WITH BLUE LETTERS. USE BLUE FOR ALL SHADING.



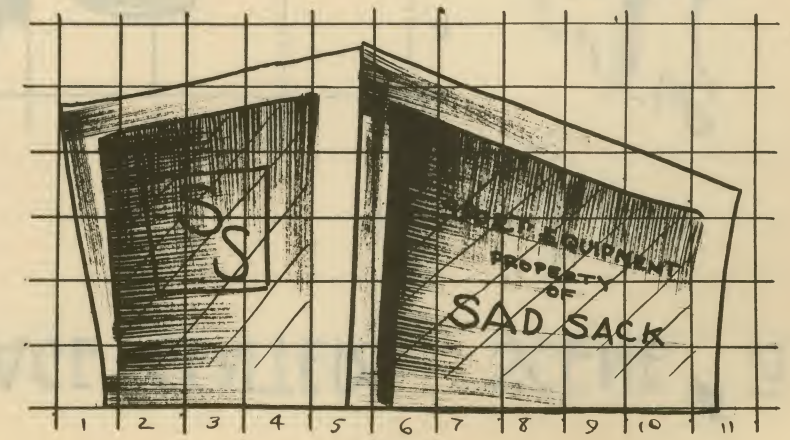
· GROUND PLAN ·



BASKET

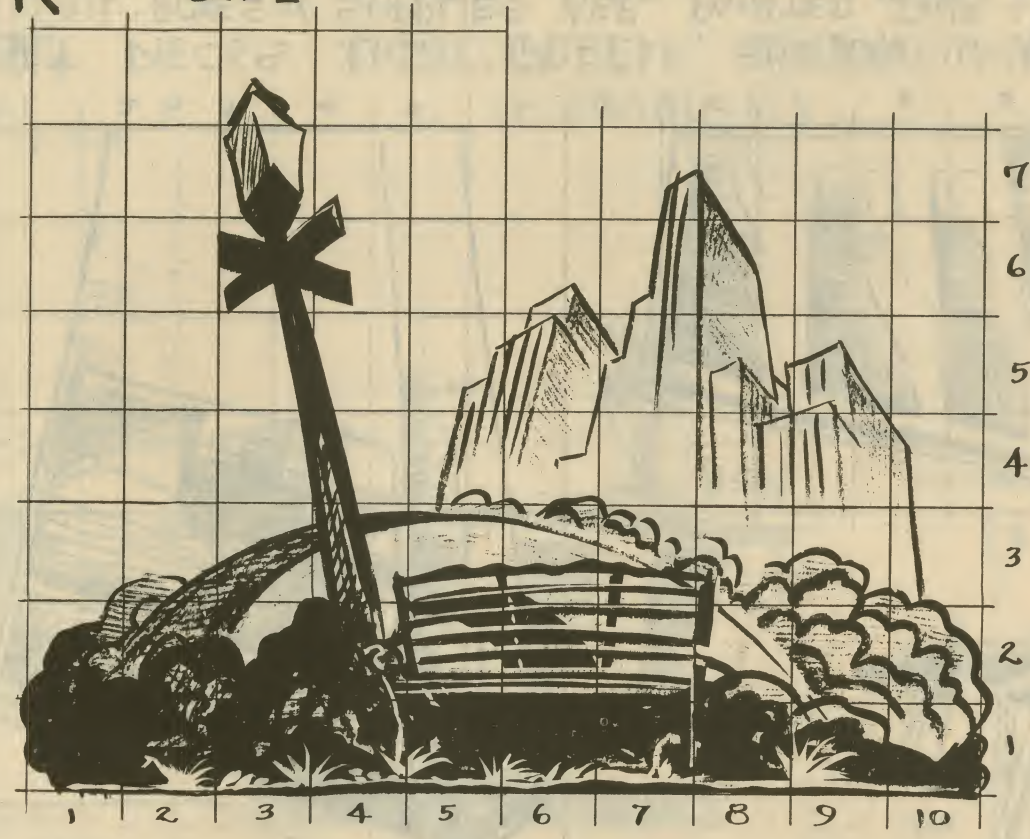


· HEADBOARD FOR BED ·



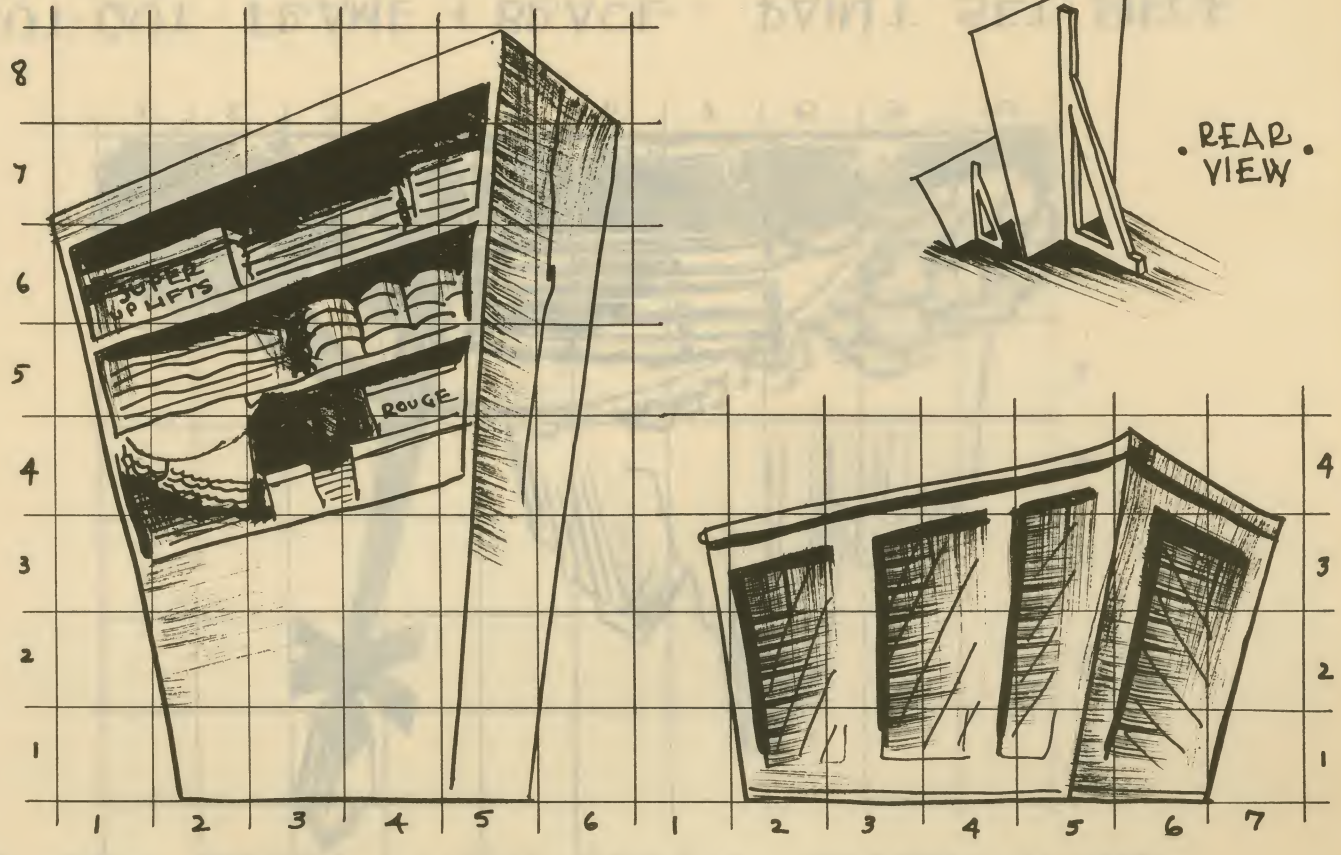
BOX

"HI YANK" · GIRL OF THE WEEK · SCENE #5



CUT-OUT - FRAME & BRACE. PAINT SET PIECE IN GREENS. BUILDINGS ARE WHITE. LINE IN THE TREES, BENCH, LAMP, ETC. WITH PURPLE.

"HI YANK" · WAC DEPARTMENT SCENE #6

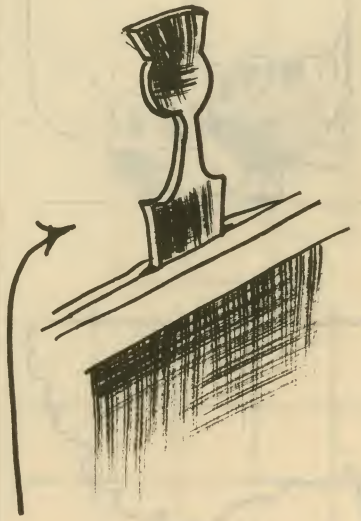


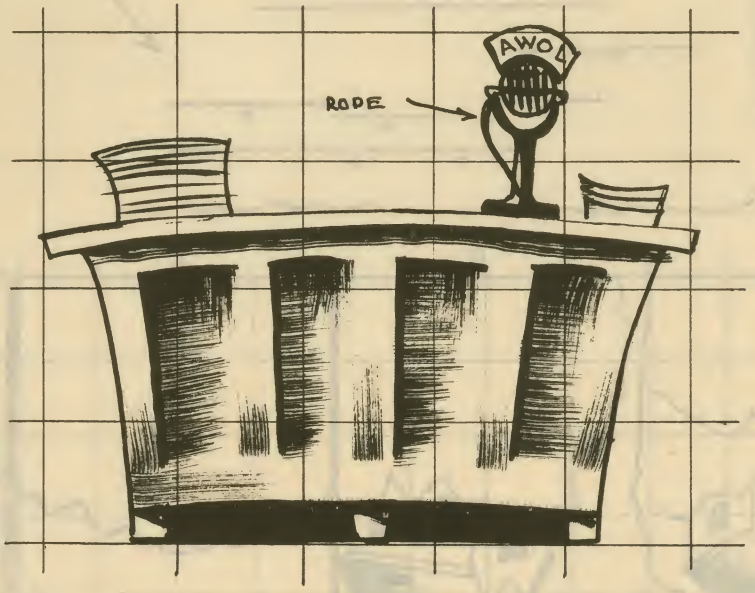
PAINT SET PIECES LIGHT GREEN, SHADOW IN WITH PURPLE · ALL BOXES & SUPPLIES ARE PAINTED PINK & WHITE. BRACE AS SHOWN ABOVE ·

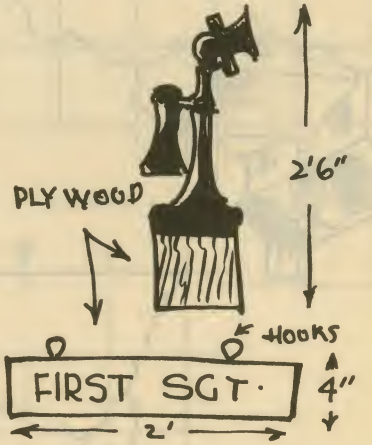
"HI YANK"

SCENES # 9 AND # 11

· STRICTLY GI · & · WHATS YOUR PROBLEM ·



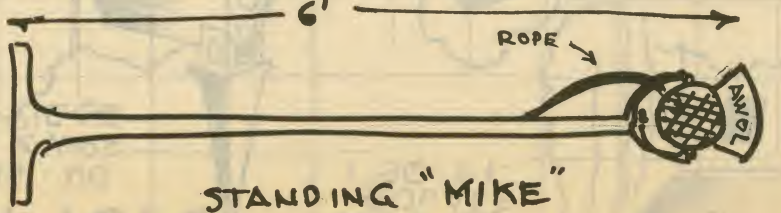




ATTACH TO DESK FOR "STRICTLY G.I." SCENE # 9

MIKE AND PHONE ARE FORCED BETWEEN CARD BOARD AND WOOD FRAME

PAINT DESK GREEN WITH PURPLE SHADING



STANDING "MIKE"

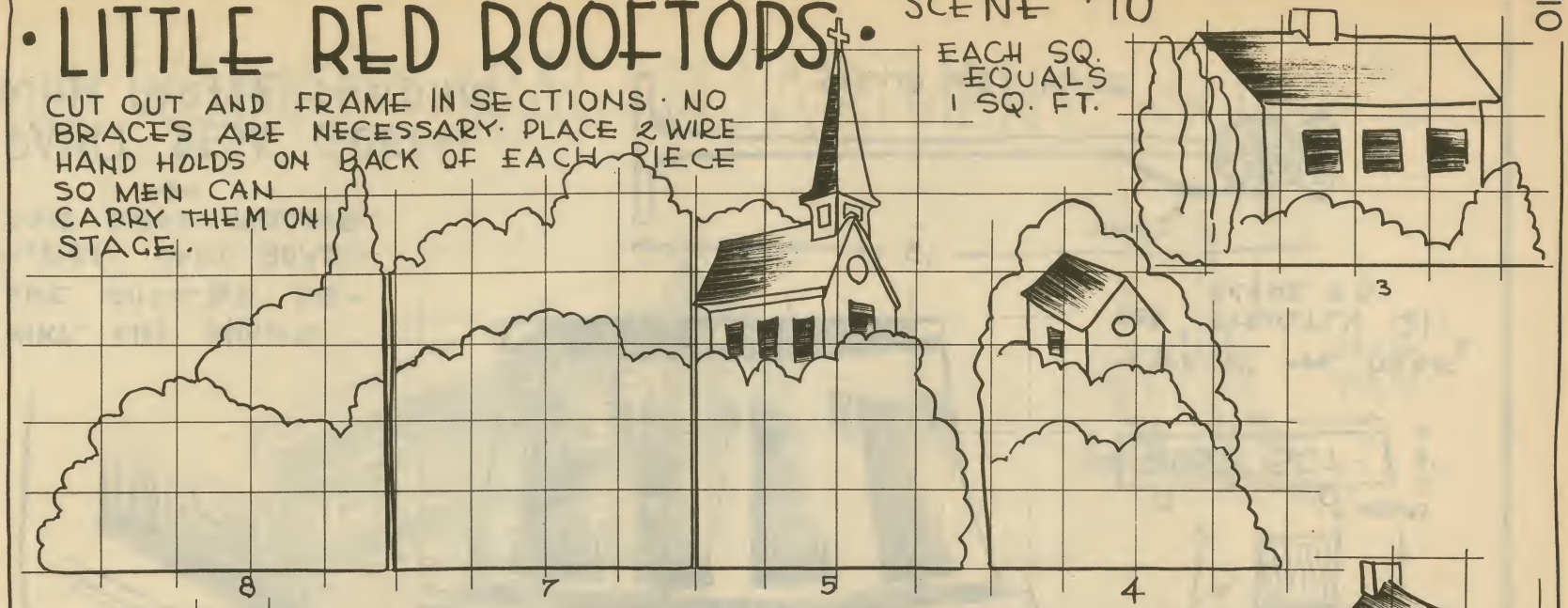
• LITTLE RED ROOFTOPS •

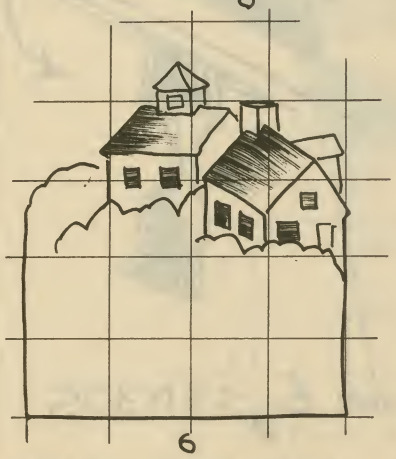
SCENE #10

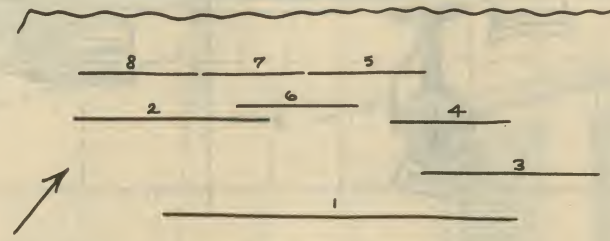
10

CUT OUT AND FRAME IN SECTIONS · NO BRACES ARE NECESSARY · PLACE 2 WIRE HAND HOLDS ON BACK OF EACH PIECE SO MEN CAN CARRY THEM ON STAGE.

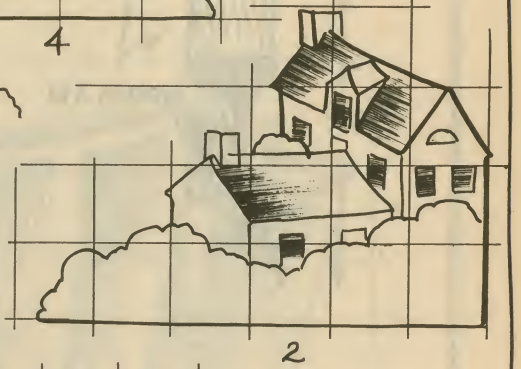
EACH SQ. EQUALS 1 SQ. FT.

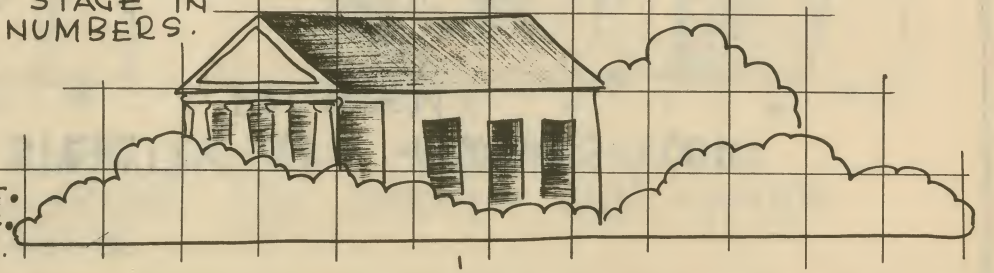






FLOOR PLAN FOR CUT OUTS CARRY ON STAGE IN ORDER OF NUMBERS.



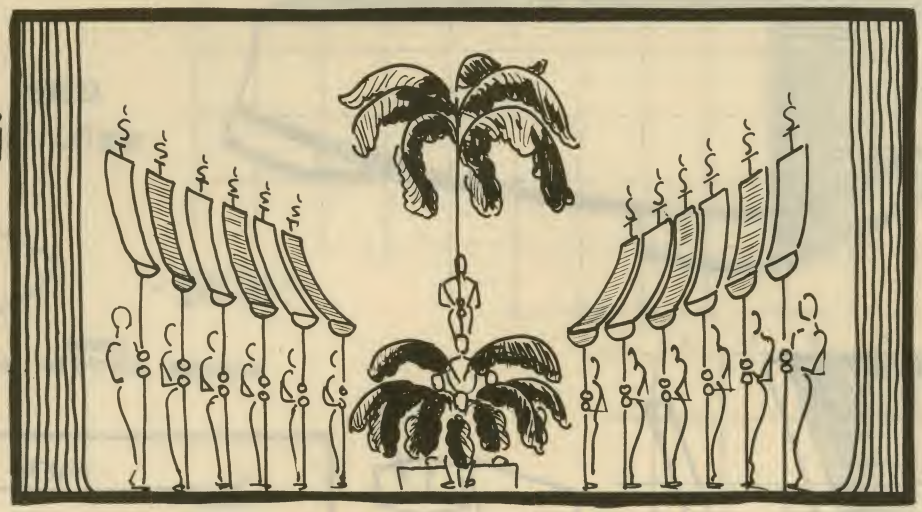


PAINT NOTES -
ALL ROOF TOPS · RED • WINDOWS · BLUE •
BUILDINGS WHITE WITH GREY SHADE •
TREES - DARK, MEDIUM + LIGHT GREEN ·

"HI YANK"

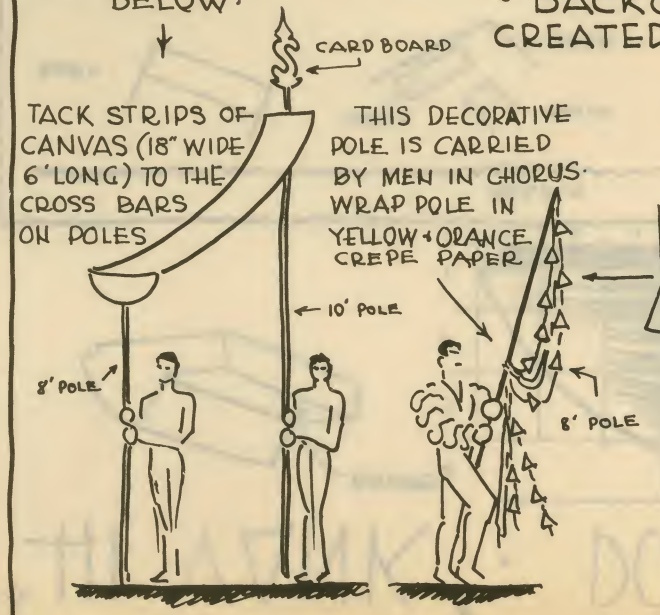
• REPORT FROM • THE CARIBBEAN

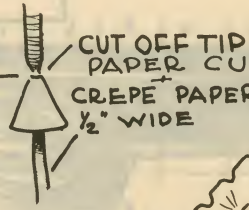
SCENE #12

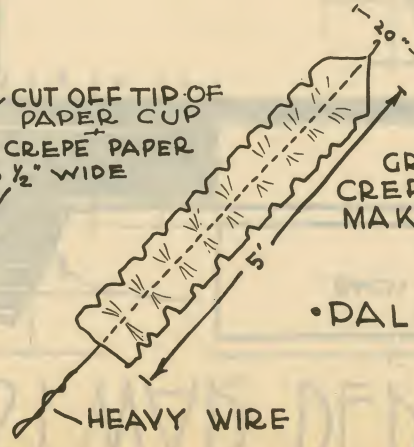


• BACKGROUND EFFECT • CREATED WITH ACTORS & PROPS

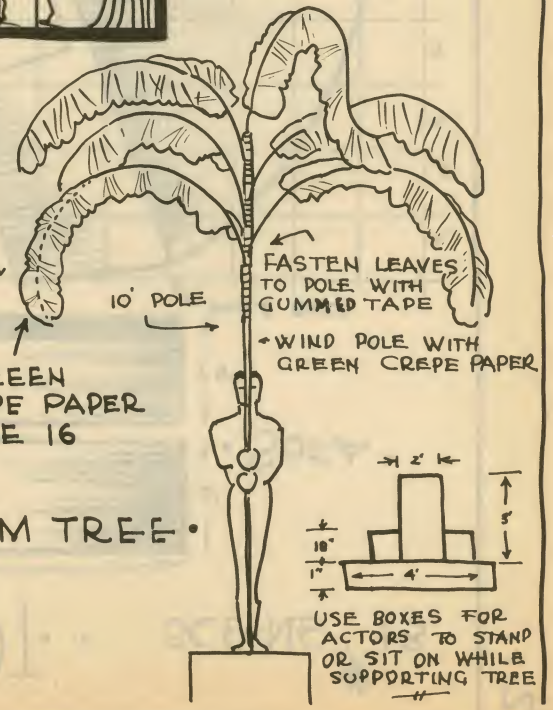
FORM · SEMICIRCLE WITH AWNING STRIPE · PAINT ½ WHITE ½ YELLOW 2 MEN SUPPORT EACH SECTION · SEE DRAWING BELOW ·





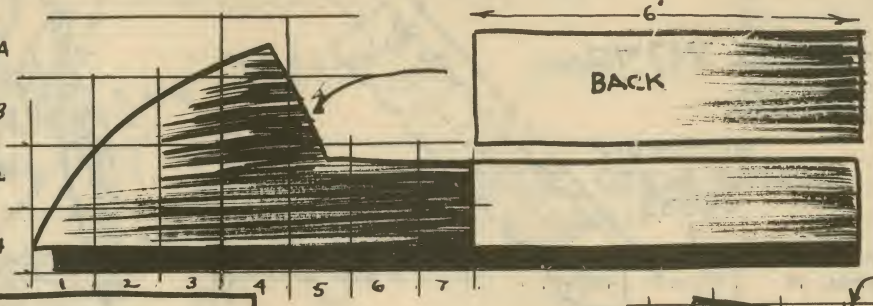


THE PALM TREE REQUIRES 5 MEN TO HOLD UP ITS LEAVES · THE MAIN PART IS SHOWN BELOW · OTHER LEAVES ARE HELD AS INDICATED ← IN SKETCH

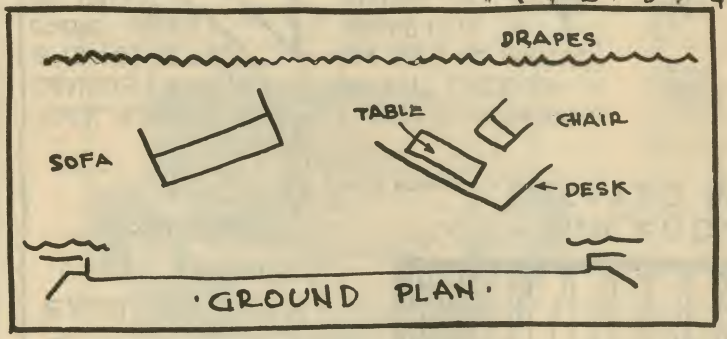


• PALM TREE •

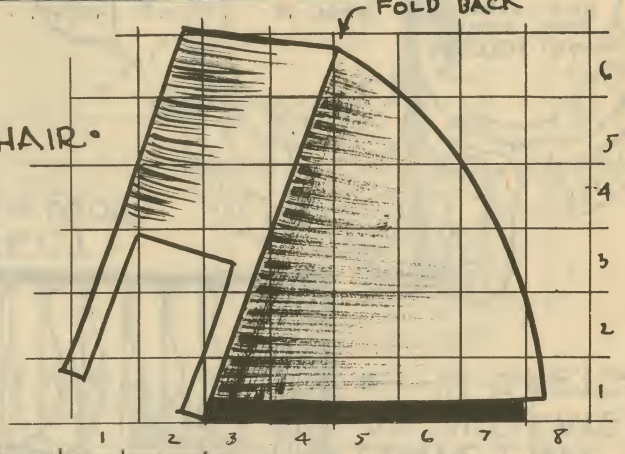
"HI YANK" · POSTWAR DEPT. · SCENE # 13

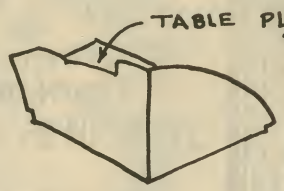


· SOFA ·

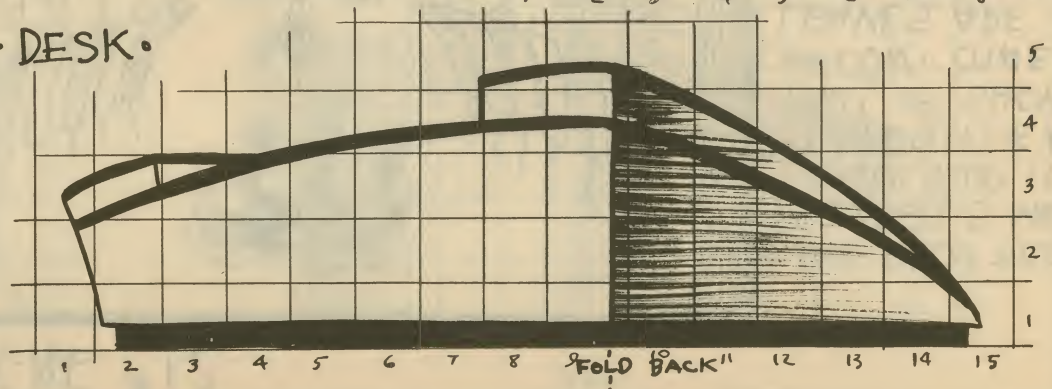


· CHAIR ·





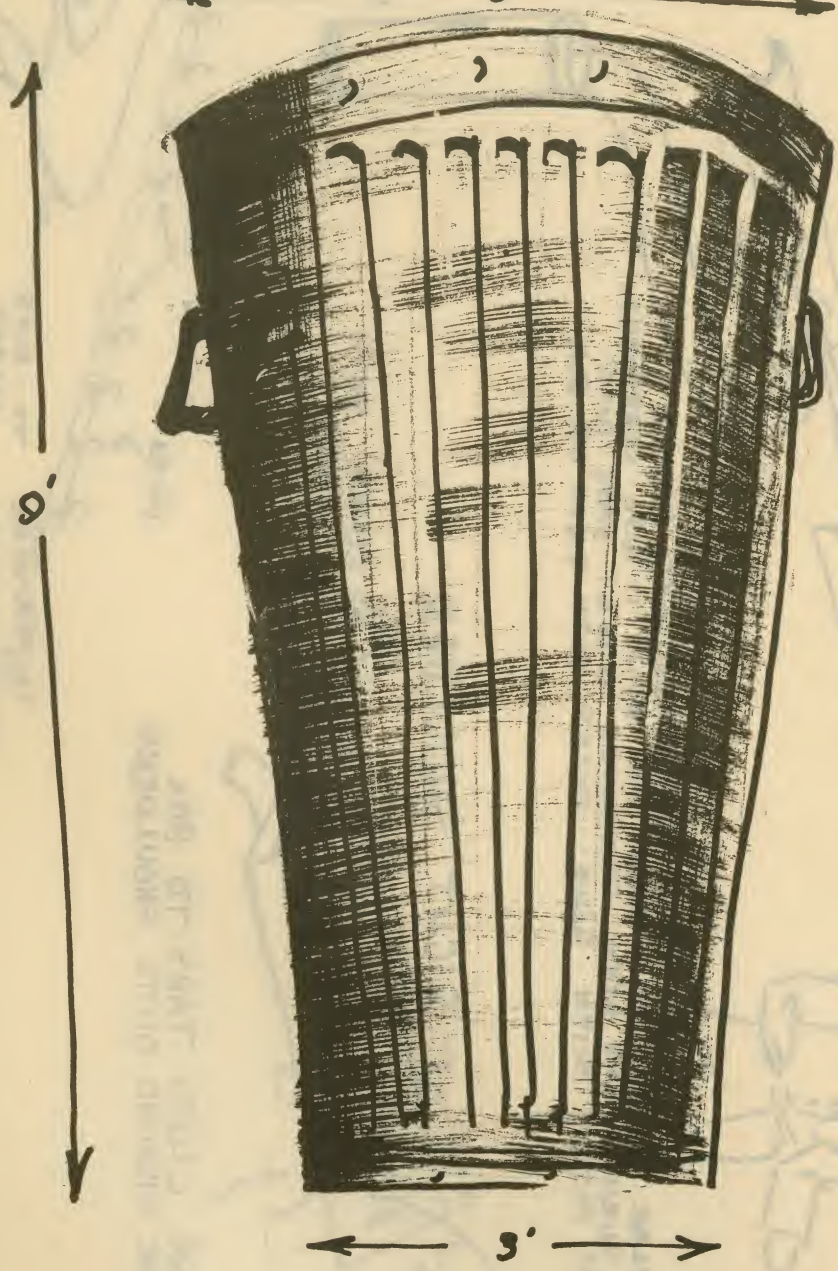
· DESK ·



PAINT ALL FURNITURE BLUE GREY WITH RED TRIM.

"HI YANK" · POST WAR DEPT ·

SCENE # 13

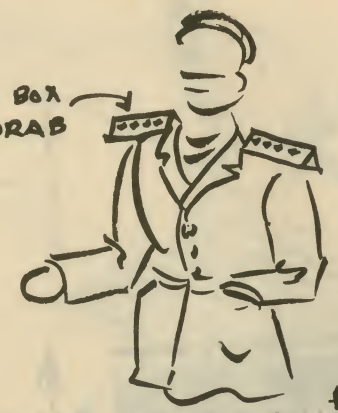


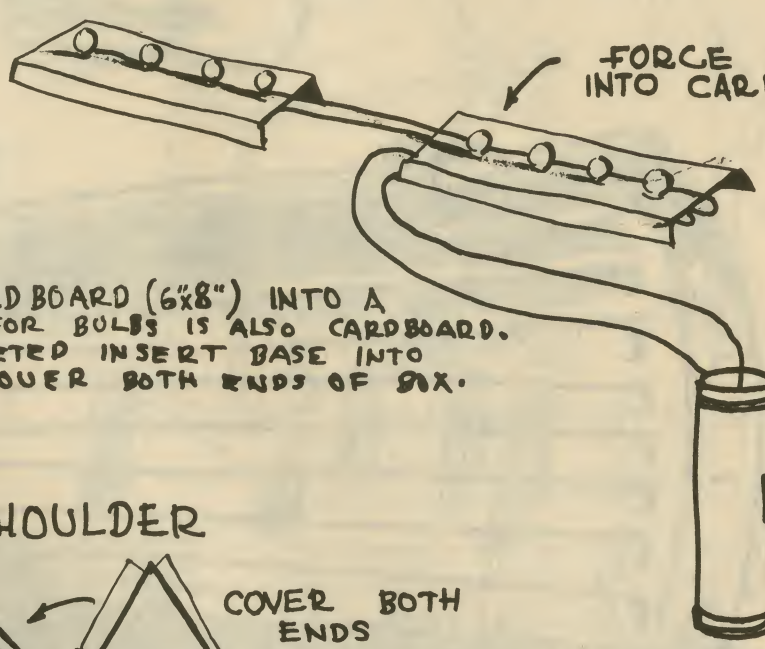
NAIL BRACE TO BACK

G.I. "PROP" CAN

PAINT SILVER — SHADE WITH PURPLE AND LINE WITH BLACK

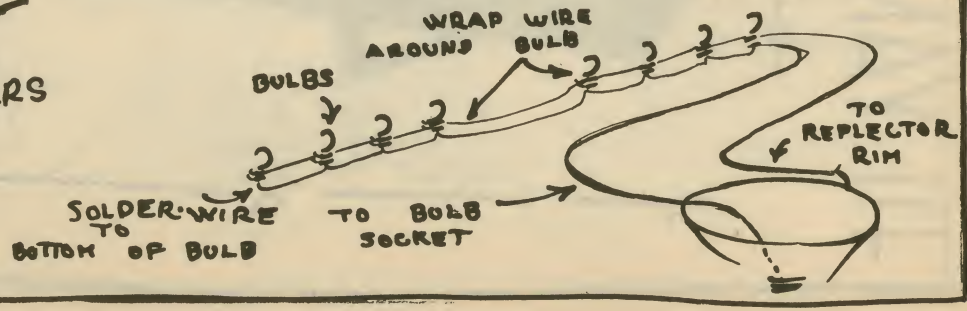
"HI YANK" GENERAL'S STARS · SCENE # 13





FOLD CARDBOARD (6"x8") INTO A TRIANGULAR SHAPED BOX. BASE FOR BULBS IS ALSO CARDBOARD. AFTER WIRING HAS BEEN COMPLETED INSERT BASE INTO BOX AND FASTEN WITH GLUE. COVER BOTH ENDS OF BOX.

GLUE CLOTH TABS TO BOX FOR PINNING ON TO SHOULDERS



LIGHTING

SCENE I — For OVERTURE up with footlights, house lights out. After OVERTURE up with Footlights, Borders, and Front Spots.

SCENE II — Footlights and Border Lights up full.

SCENE III — Footlights, Border Lights, and Front Spots up full.

SCENE IV — Everything up full. Toward end of scene in front of curtain dim everything. Curtain opens on stage flooded with blue light. Follow Spot on Sad Sack during Ballet.

SCENE V — Follow Spot picks up Bob for song. When curtain opens on Park Scene the stage is flooded with warm light. Follow Spot for Dance Number.

SCENE VI — Light only center area of stage.

SCENE VII — All Lights up full.

SCENE VIII — All Lights up full.

SCENE IX — Light only center area of stage.

SCENE X — All Lights up full. Follow Spot on Bill while he sings.

SCENE XI — All Lights up full.

SCENE XII — All Lights up full.

SCENE XIII — All Lights up full.

SCENE XIV — All Lights up full.

HOW TO GET LIGHTING EQUIPMENT

Contact the nearest PX and ask to see the Theatrical Section of the Post Exchange Price Agreement Catalogue. Purchases of any listed item may be made only with organizational funds --- the items are not for resale to individuals.

Light Unit #1 is especially useful in lighting small portable shows. It contains six (6) small spotlights that will do much to enhance the entertainment value of your show through simple lighting.

Light Unit #2, used alone or combined with the aforementioned Unit #1, will meet the general lighting requirements for shows ranging in size and production from the simplest of variety programs to

the most ambitious revues and musical comedies. This unit contains a "follow spot," "baby spots," and other very useful items to light your shows completely and attractively.

These units are available overseas only.

ORCHESTRATIONS

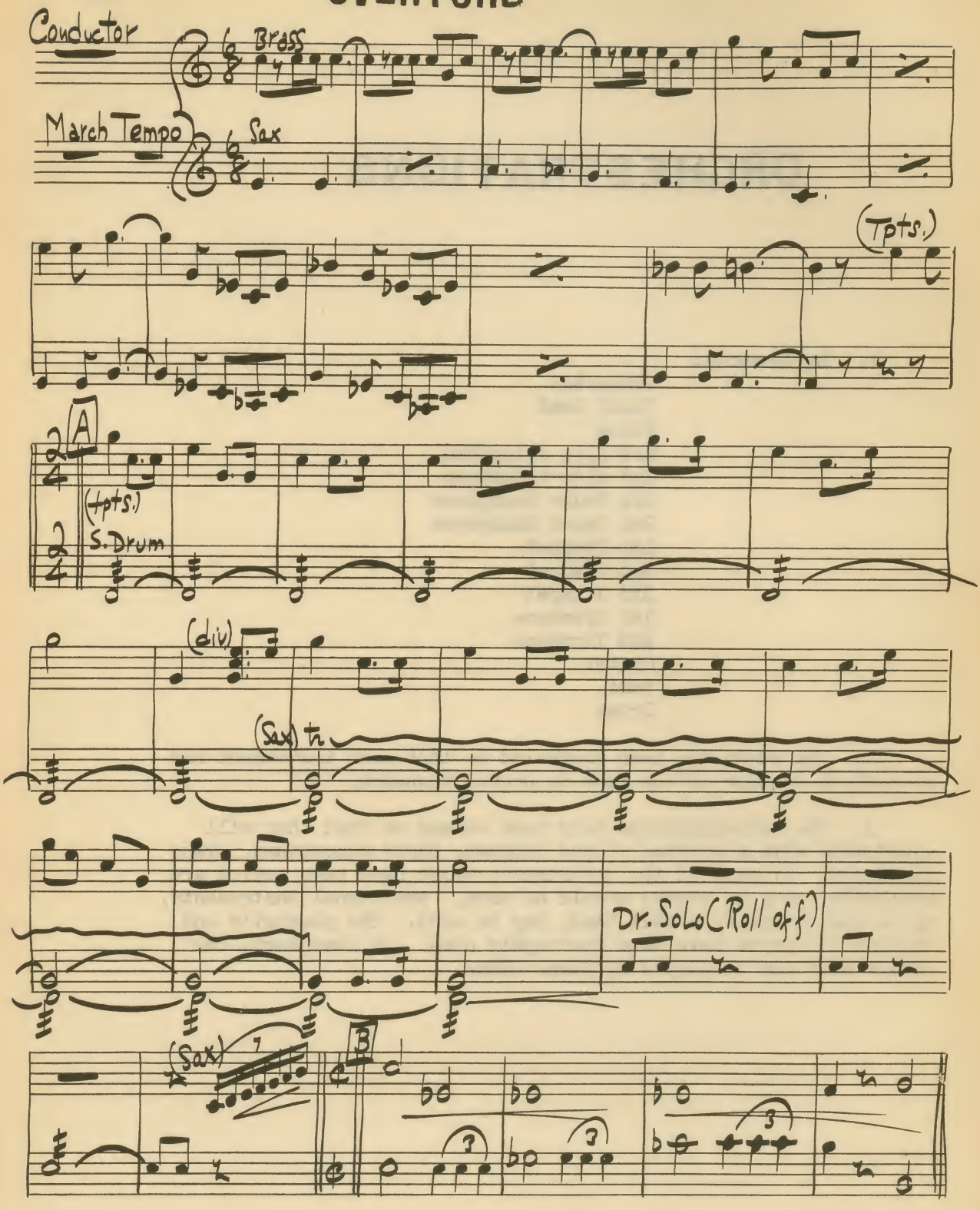
1. Instruments:

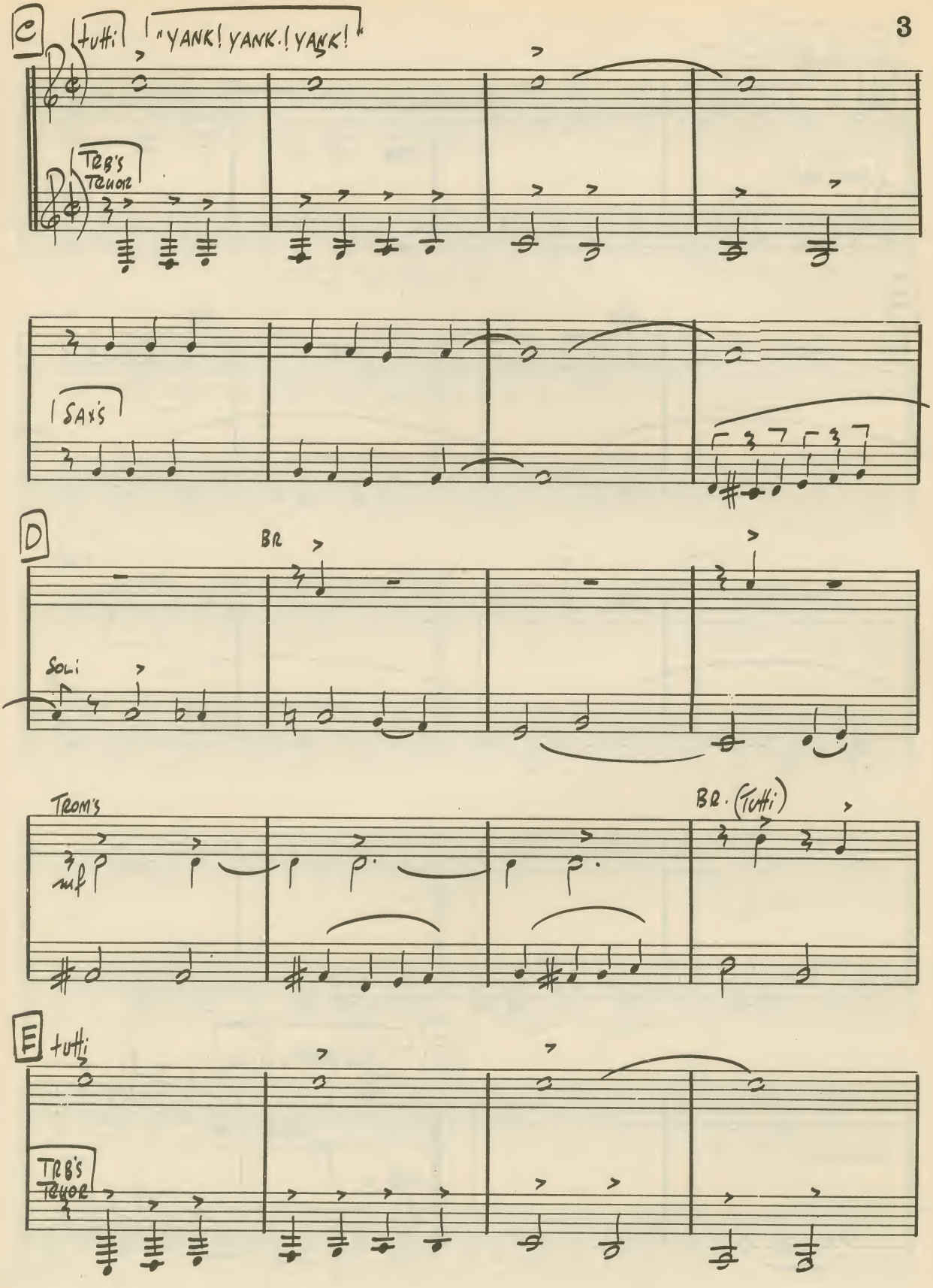
Conductor
Vocal Lead
Piano
1st Alto Saxophone
2nd Alto Saxophone
1st Tenor Saxophone
2nd Tenor Saxophone
1st Trumpet
2nd Trumpet
3rd Trumpet
1st Trombone
2nd Trombone
Guitar
Bass
Drums

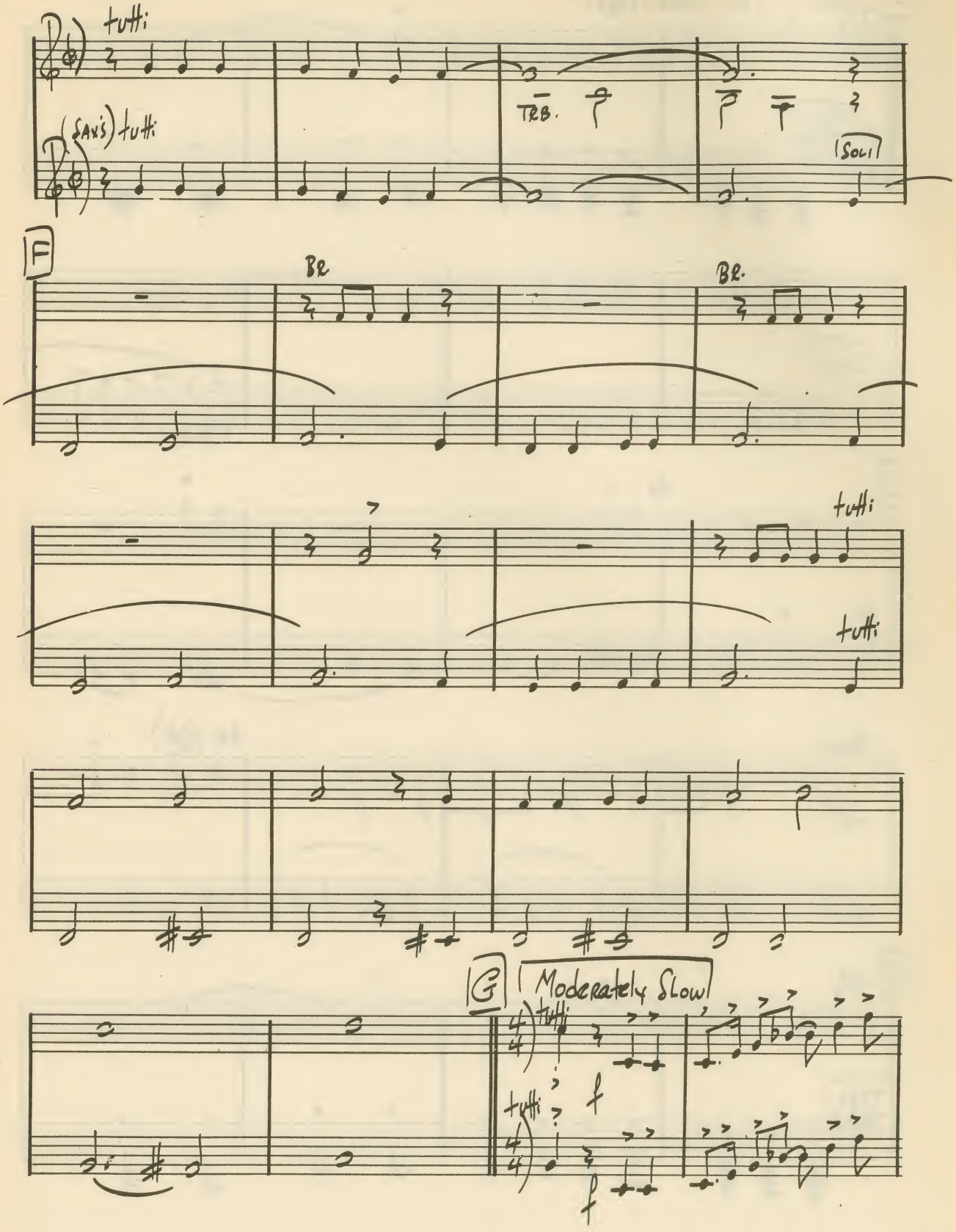
2. The music has been assembled so that each instrument has a complete routine of the show in proper sequence.

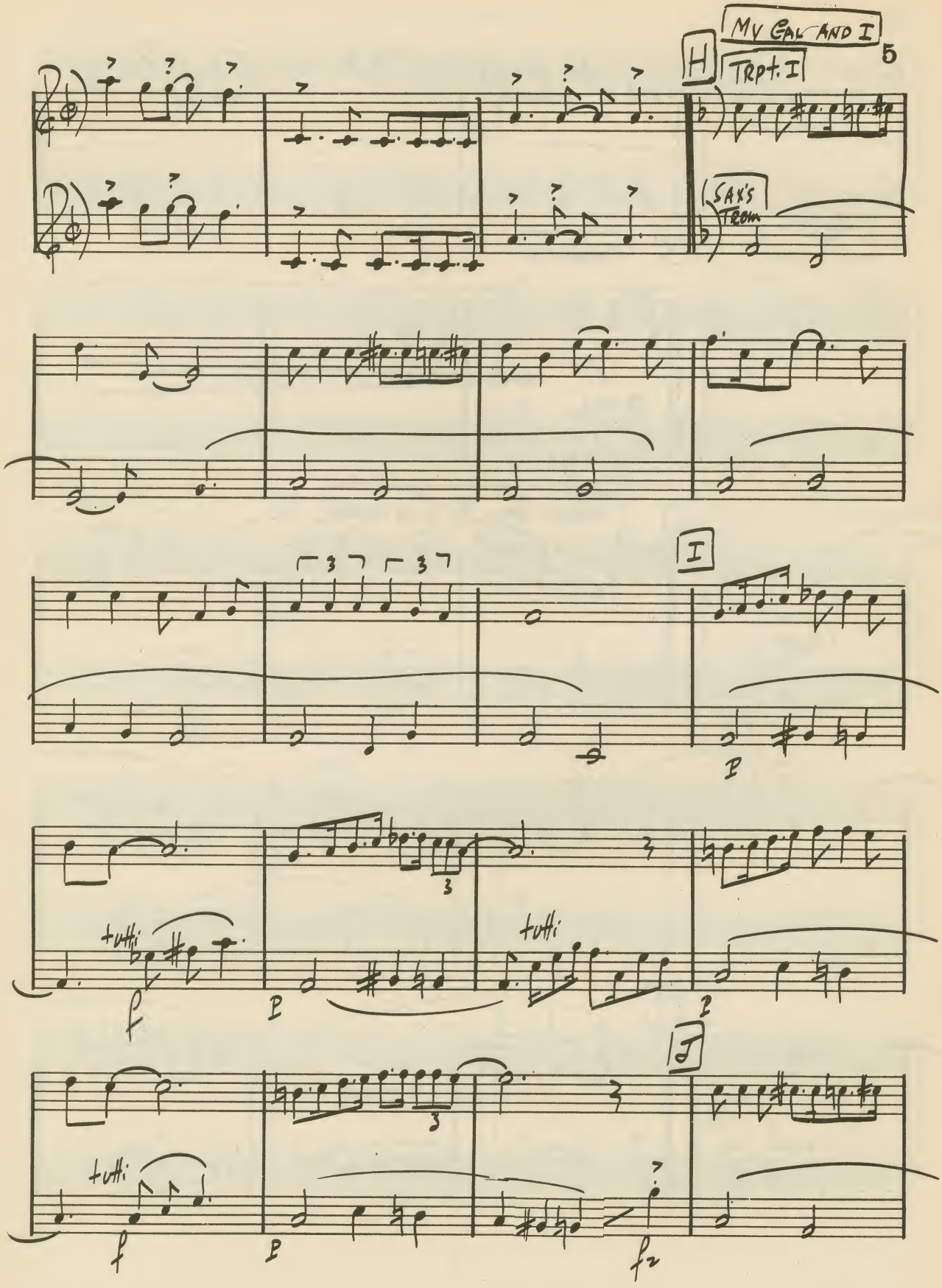
3. The orchestrations have been voiced so that they will sound well with a minimum of one trumpet, three saxophones, piano and drums. If more of the instruments which have been scored are available, they of course should be used. Additional instruments, up to and including a full band, may be used. The pianist's and conductor's parts have been thoroughly cued. If necessary, the entire show can be played by piano alone.

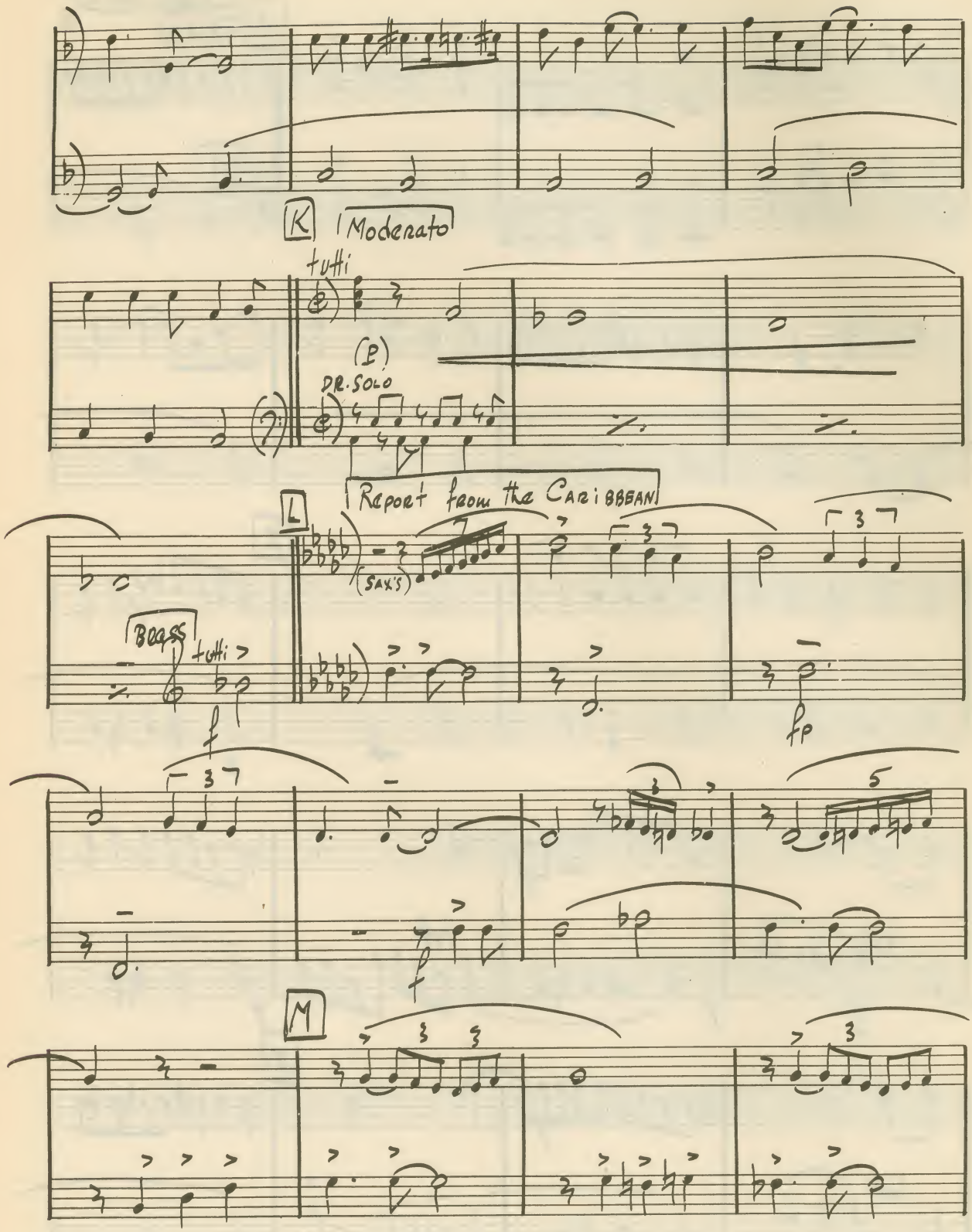
OVERTURE

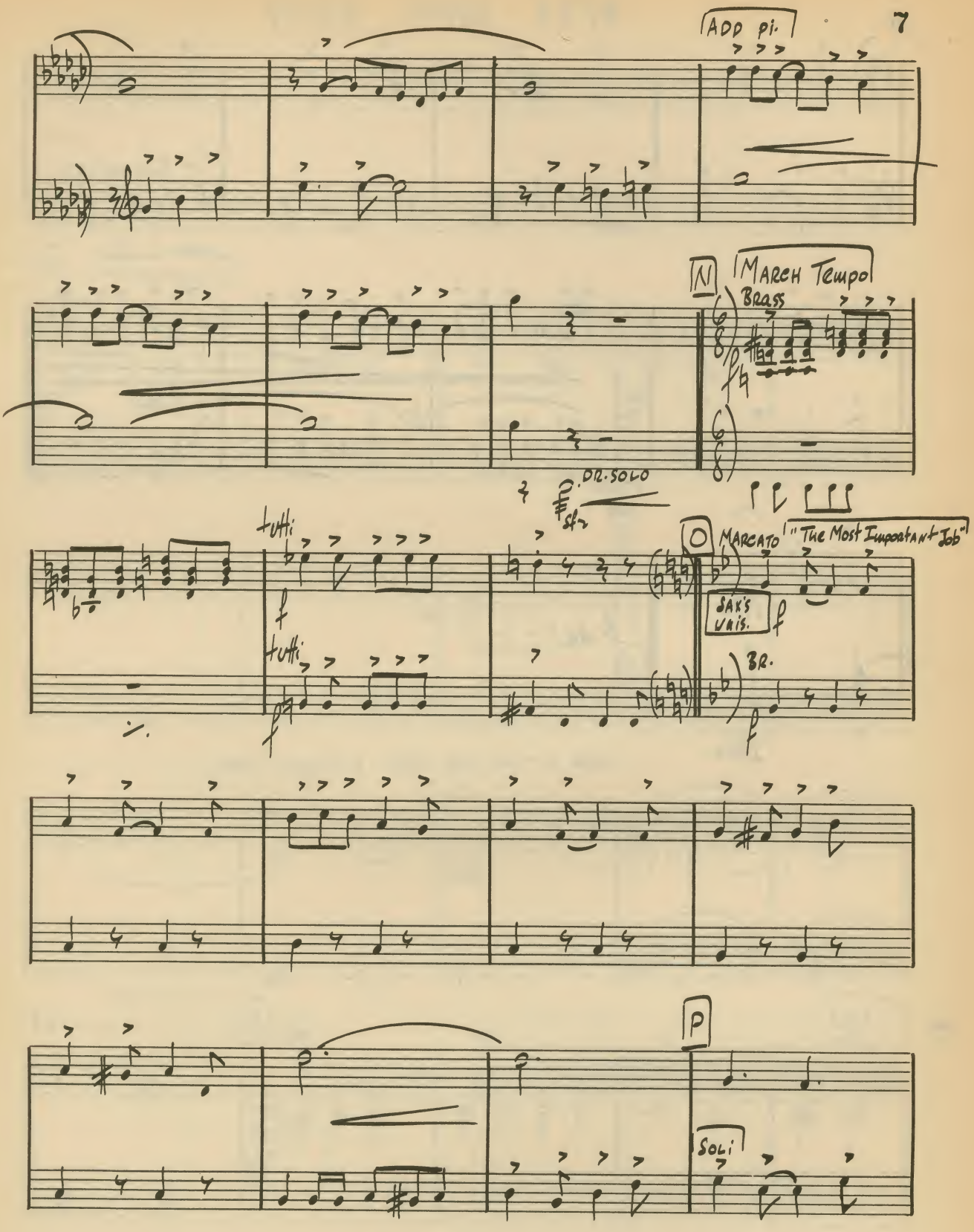

Conductor
Brass
March Tempo
Sax
(Tpts.)
A
(tpts.)
S. Drum
(div)
(Sax)
Dr. Solo (Roll off)
(Sax)
B

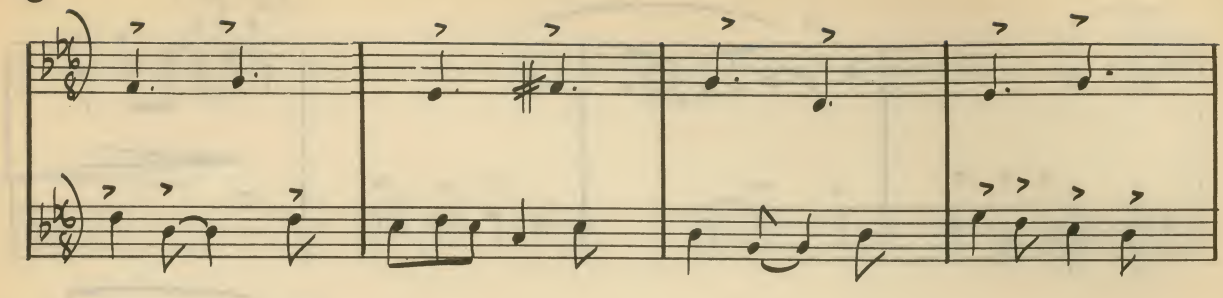

C
tutti
"YANK! YANK.! YANK!"
TRB's TENOR
SAX's
D
BR
SOLI
TROM's
mf
BR. (TUTTI)
E
tutti
TRB's TENOR

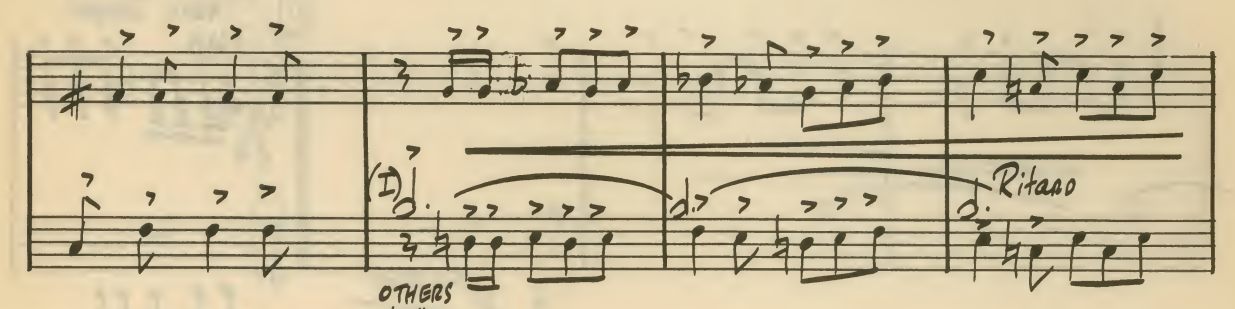

tutti
(SAXS) tutti
TRB.
SOLI
F
BR.
BR.
tutti
tutti
G
Moderately Slow
tutti
tutti

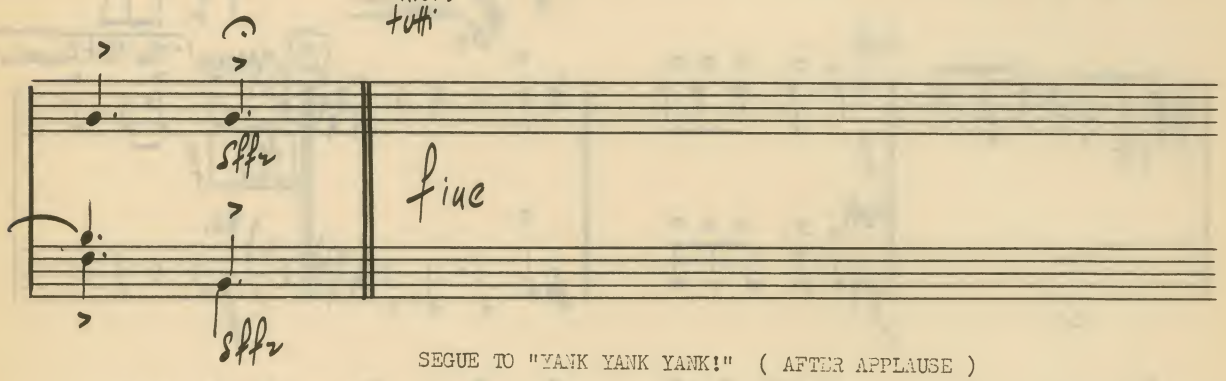

MY GAL AND I
H
TRPT. I
SAX'S TROM
I
tutti
tutti
tutti
J


K
Moderato
tutti
(E)
DR. SOLO
Report from the CARIBBEAN
L
(SAX'S)
BRASS
tutti
f
fp
M


ADD pi.
N
MARCH Tempo
BRASS
DR. SOLO
sfz
tutti
tutti
O
MARCATO
"The Most Important Job"
SAX'S UNIS.
BR.
P
SOLI

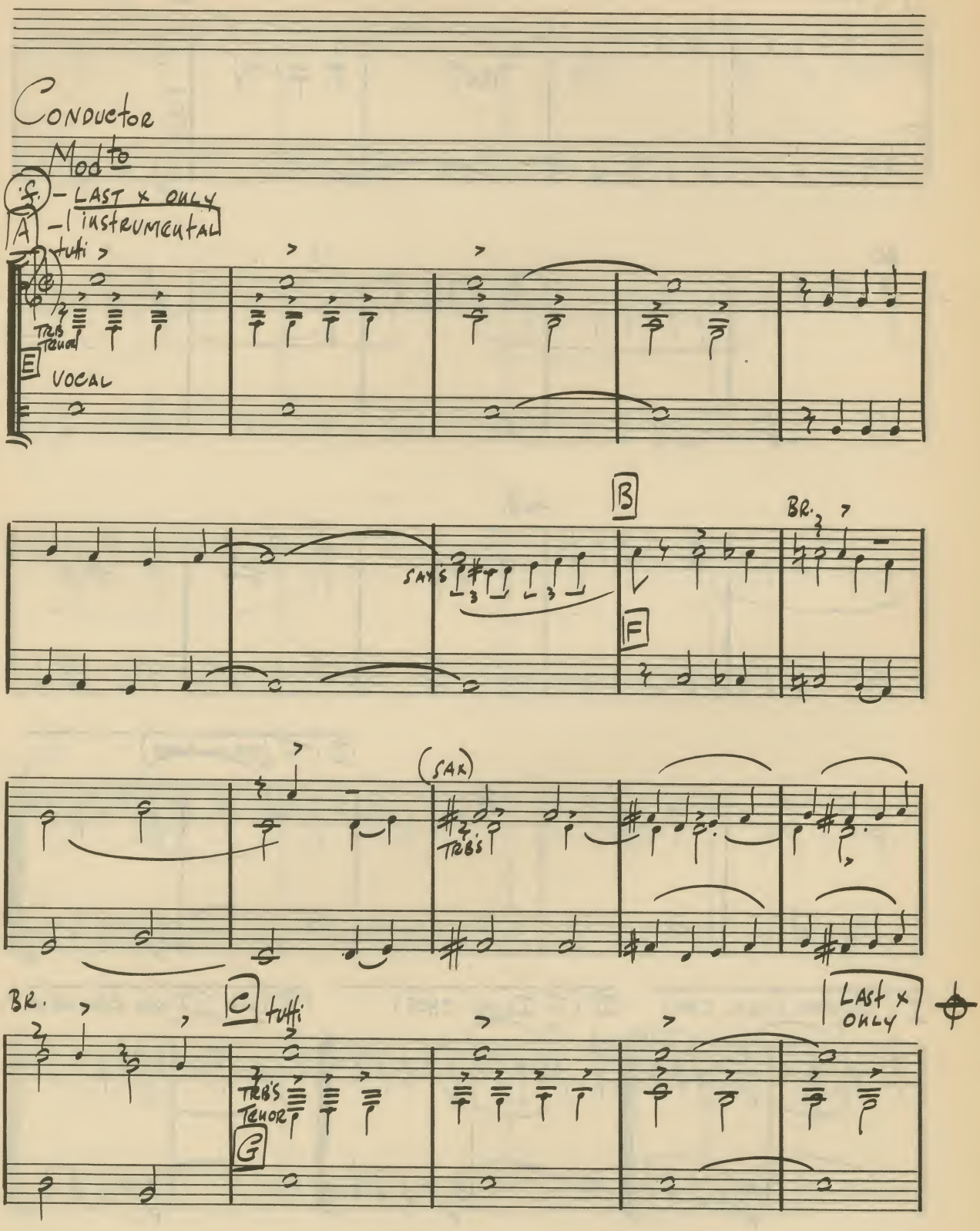


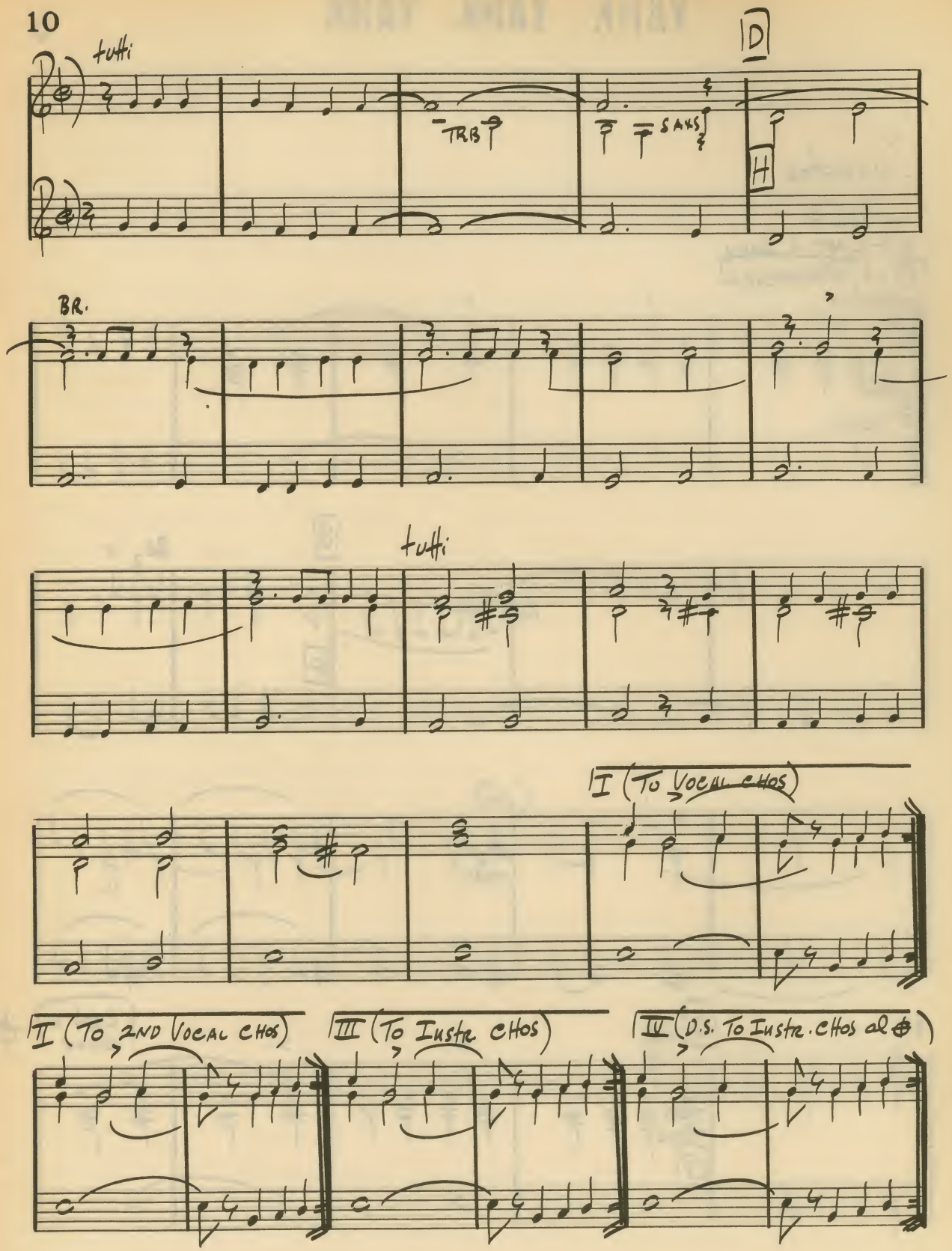


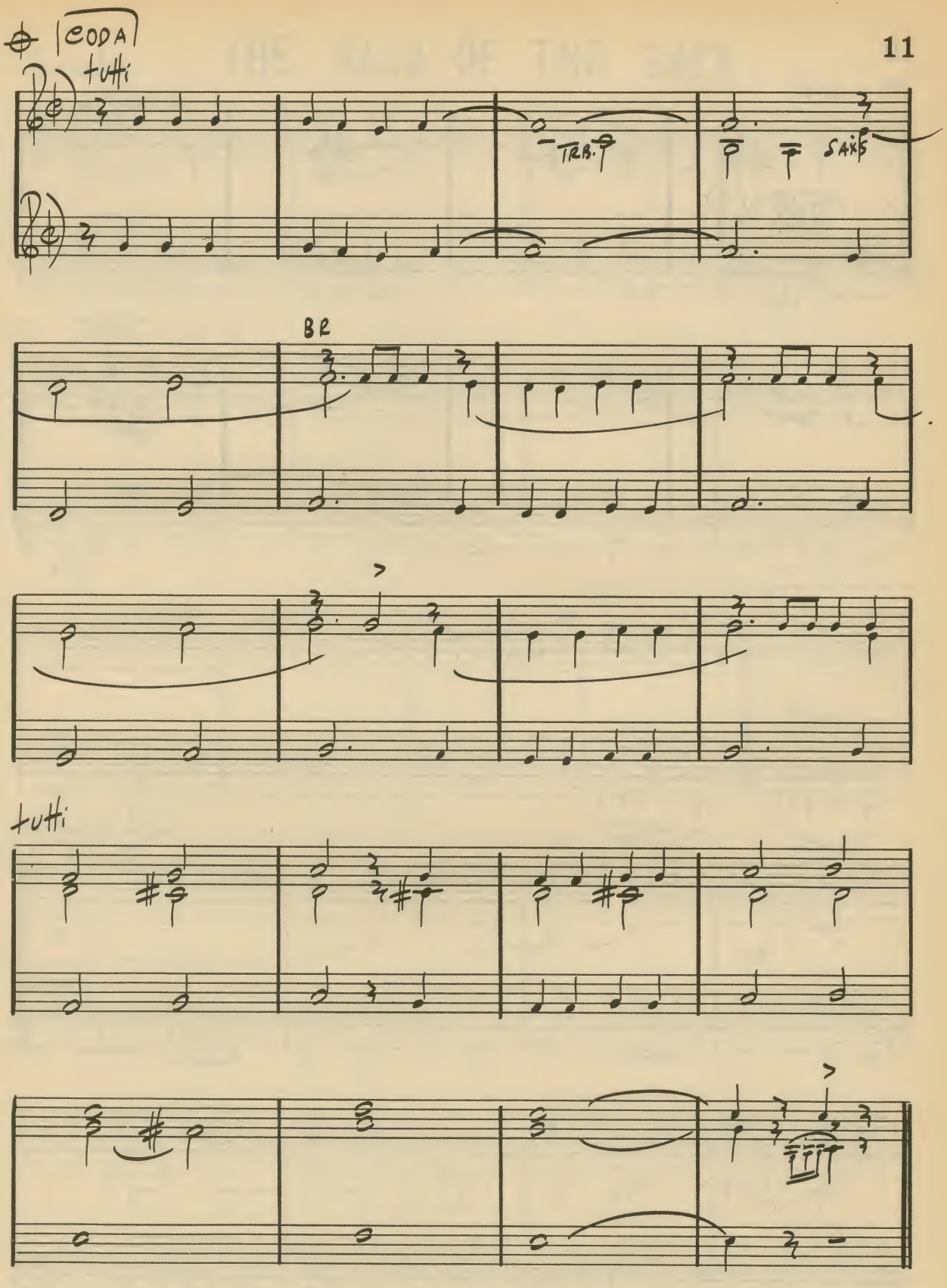


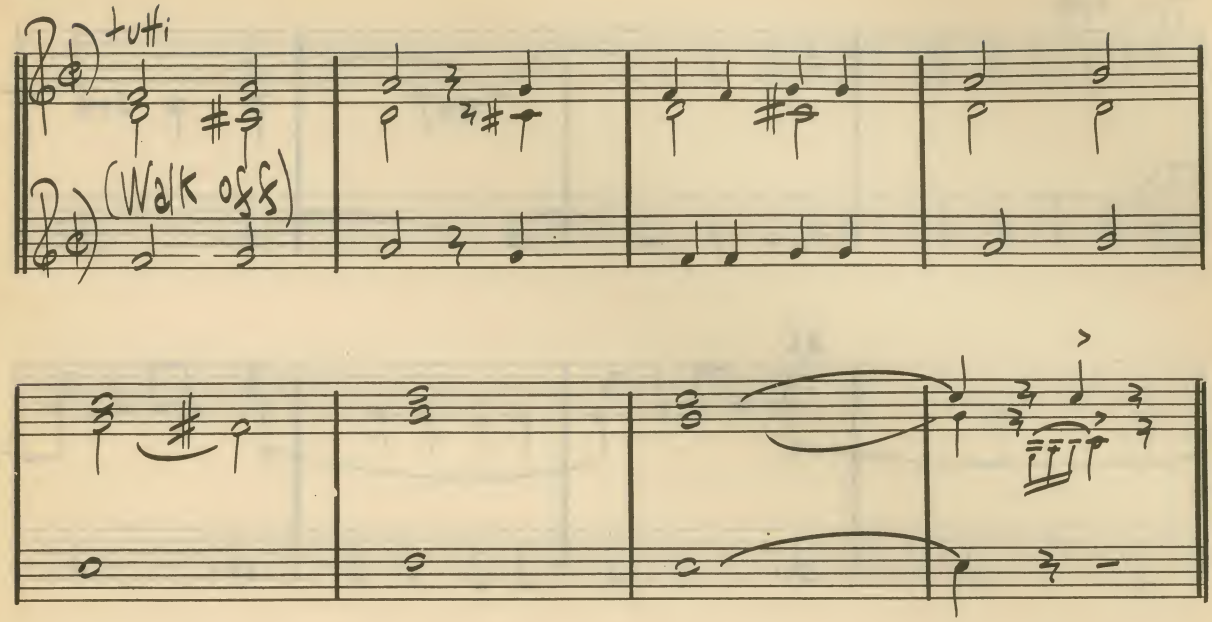
SEGUE TO "YANK YANK YANK!" (AFTER APPLAUSE)

YANK YANK YANK



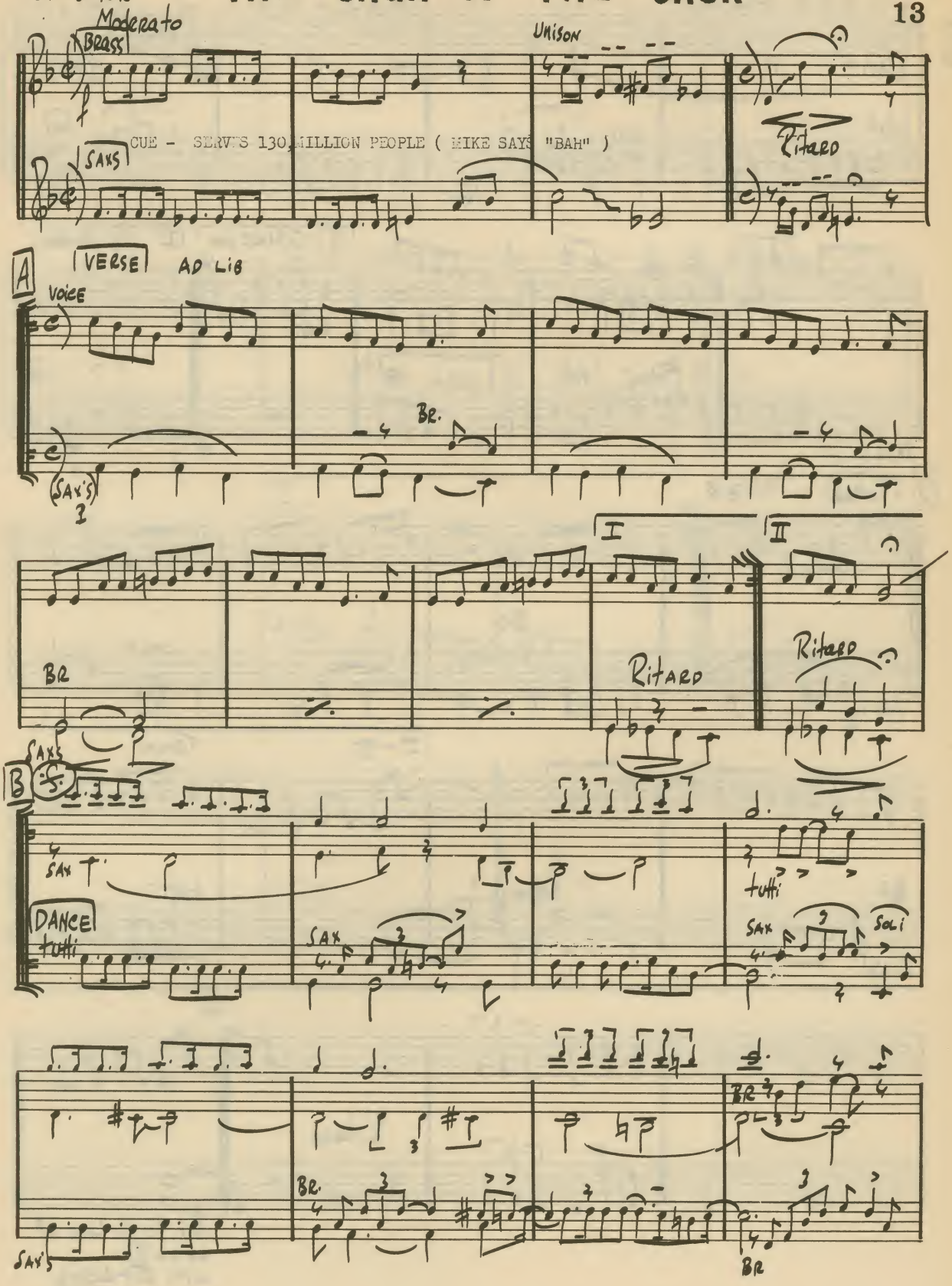

tutti
D
TRB
SAXS
H
BR.
tutti
I (To Vocal chos)
II (To 2nd Vocal chos)
III (To Instr. chos)
IV (D.S. To Instr. chos al ⊕)

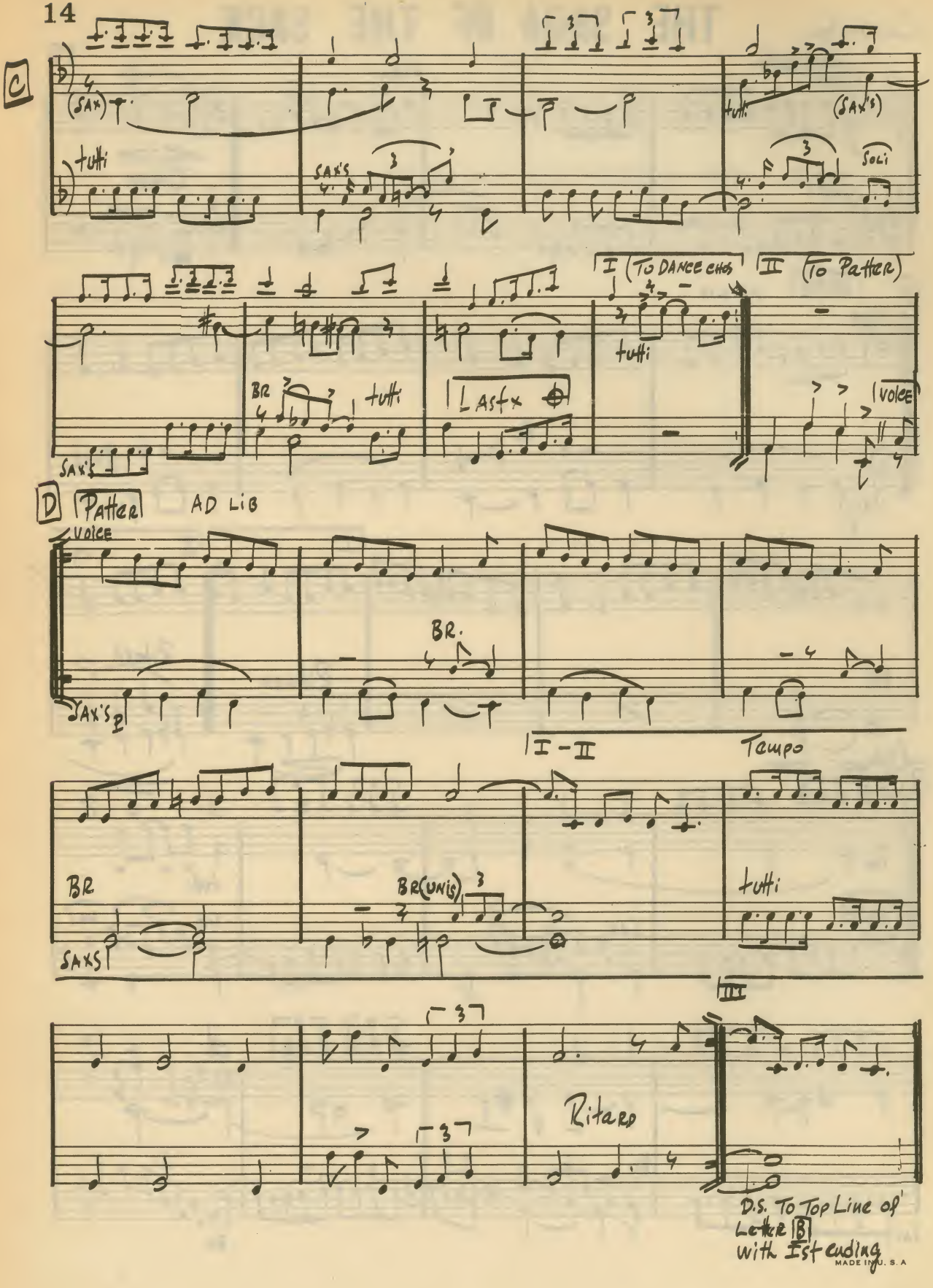

CODA
tutti
TRB.
SAXES
BR
tutti


tutti
(Walk offs)

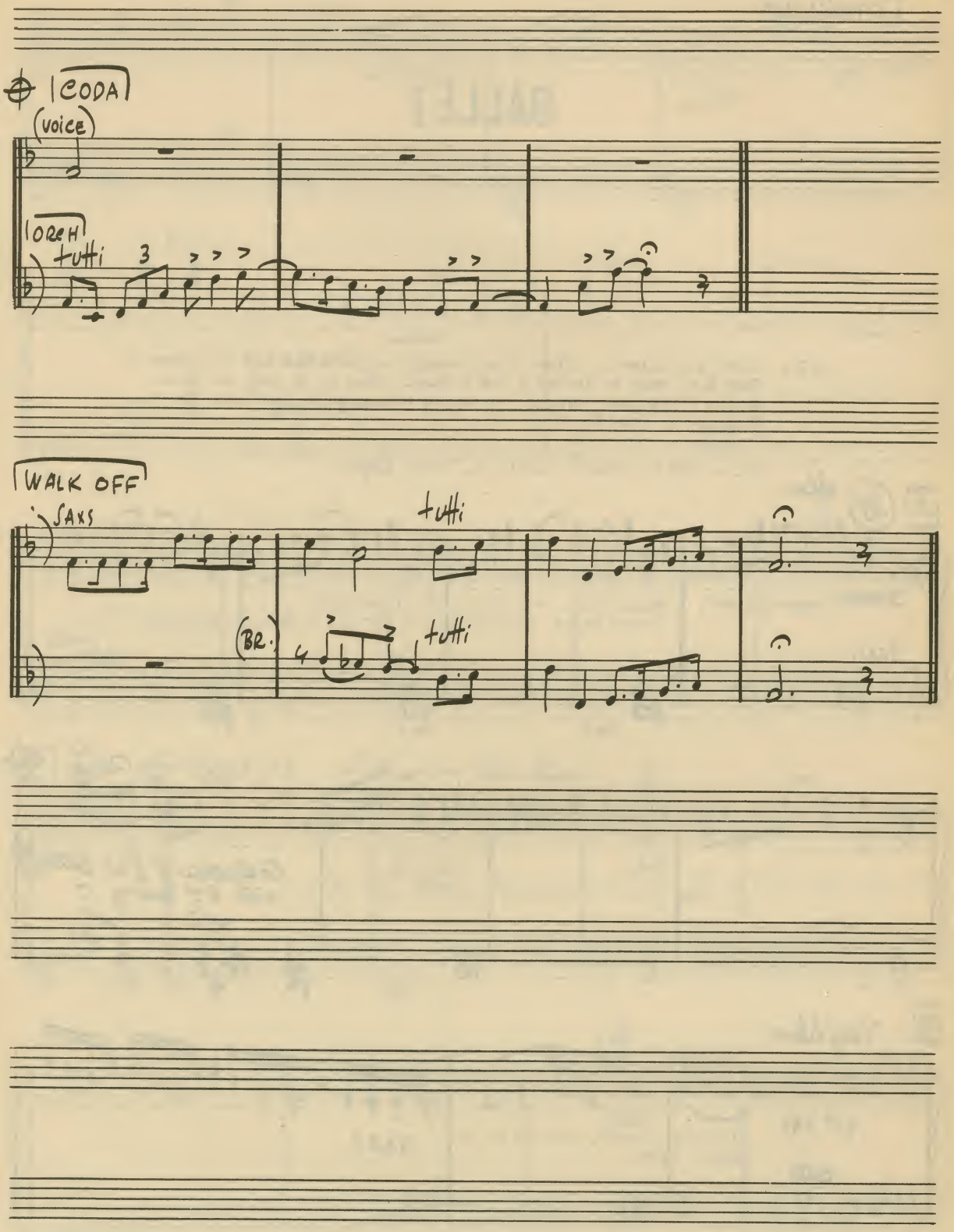
THE SAGA OF THE SACK

Conductor




C
(SAX)
tutti
SAX'S
tutti
(SAX'S)
SOLI
I (TO DANCE CHOS
II (TO Patter)
tutti
BR
tutti
LAST X
VOICE
SAX'S
D
Patter
AD LIB
VOICE
BR.
SAX'S
I - II
Tempo
BR
BR(UNIS)
tutti
SAXS
III
Ritard
D.S. To Top Line of Letter B with 1st ending

MADE IN U. S. A

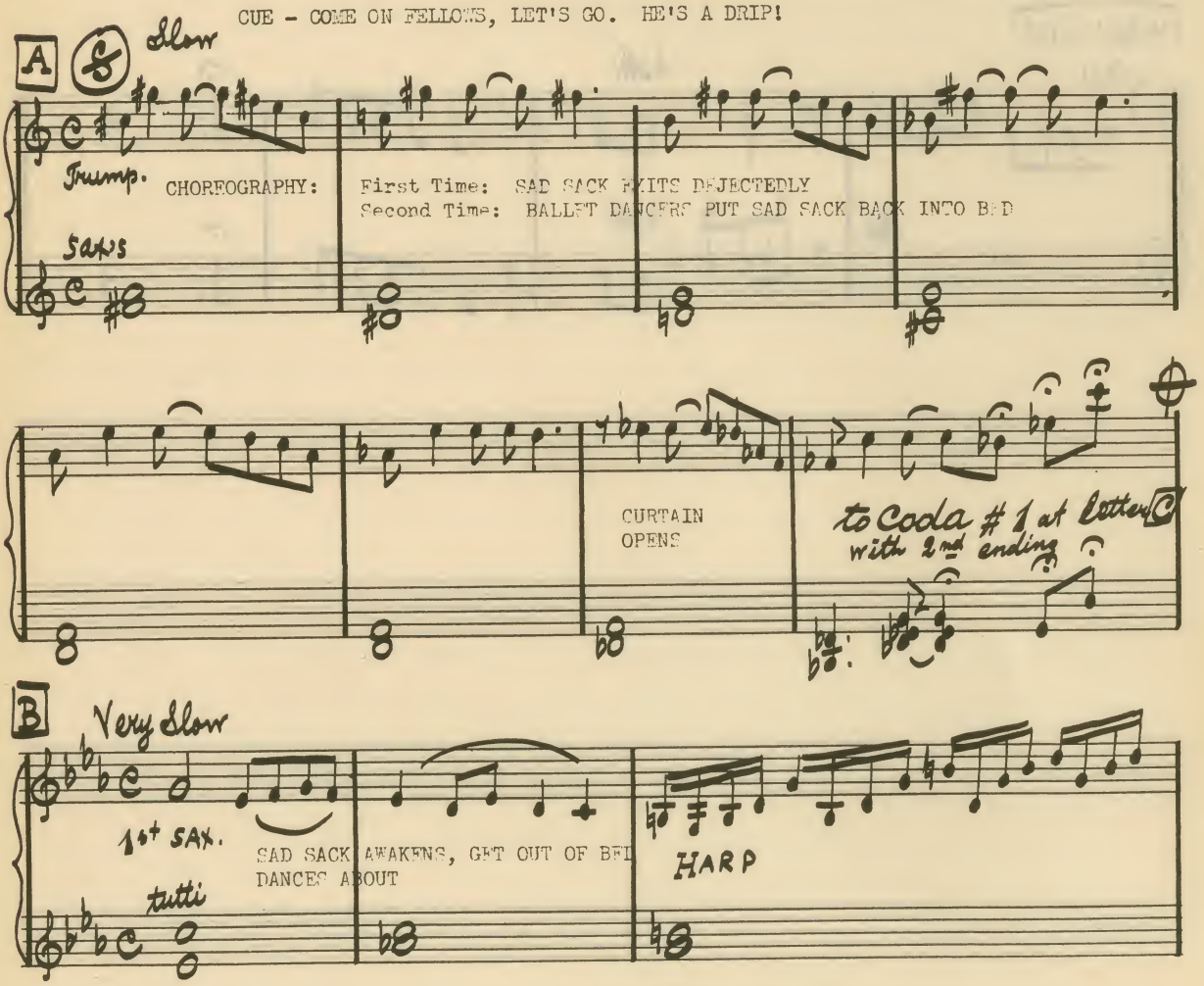

CODA
(voice)
ORCH
tutti
3
WALK OFF
SAXS
tutti
(BR.)
tutti

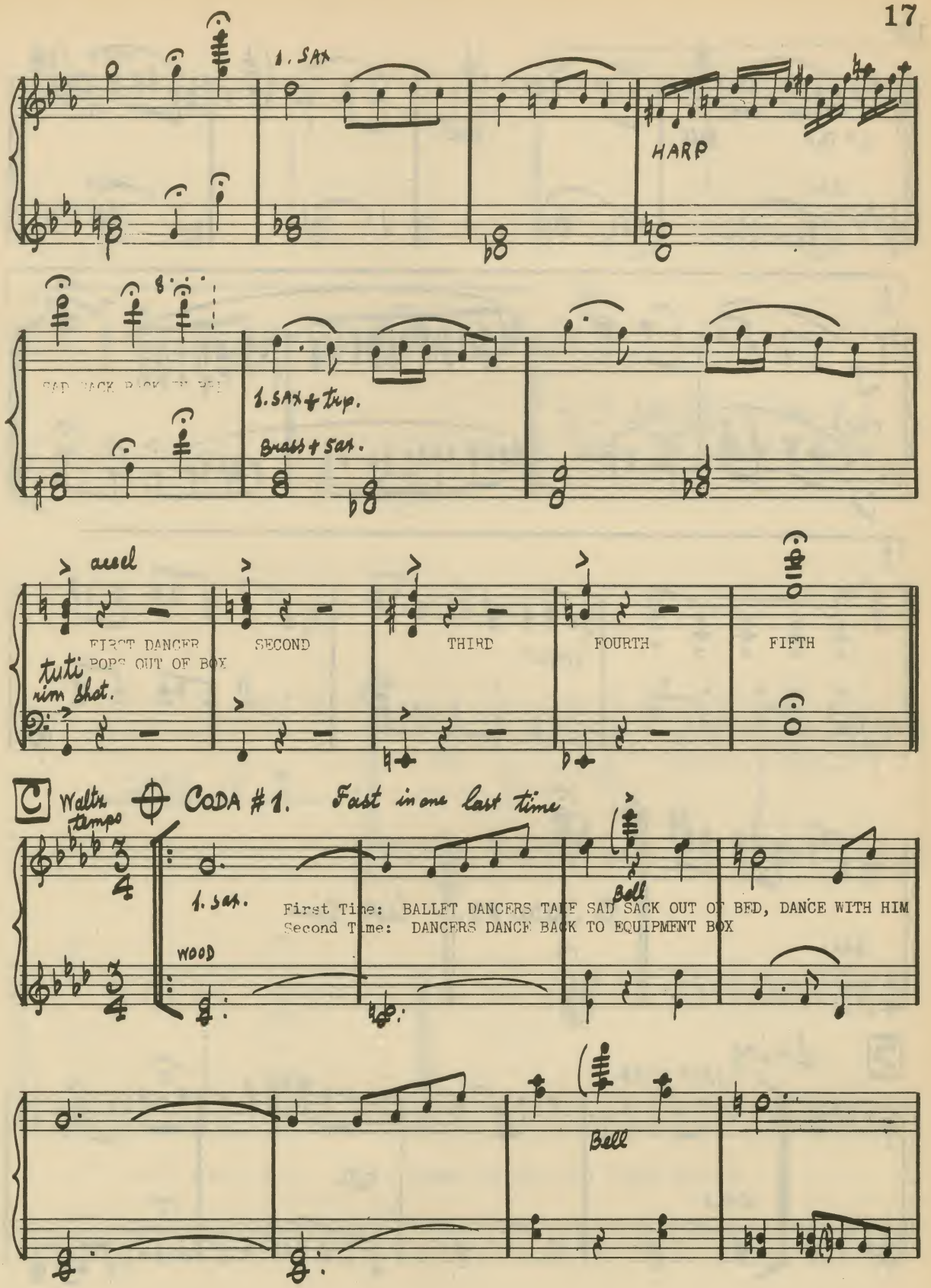
Conductor

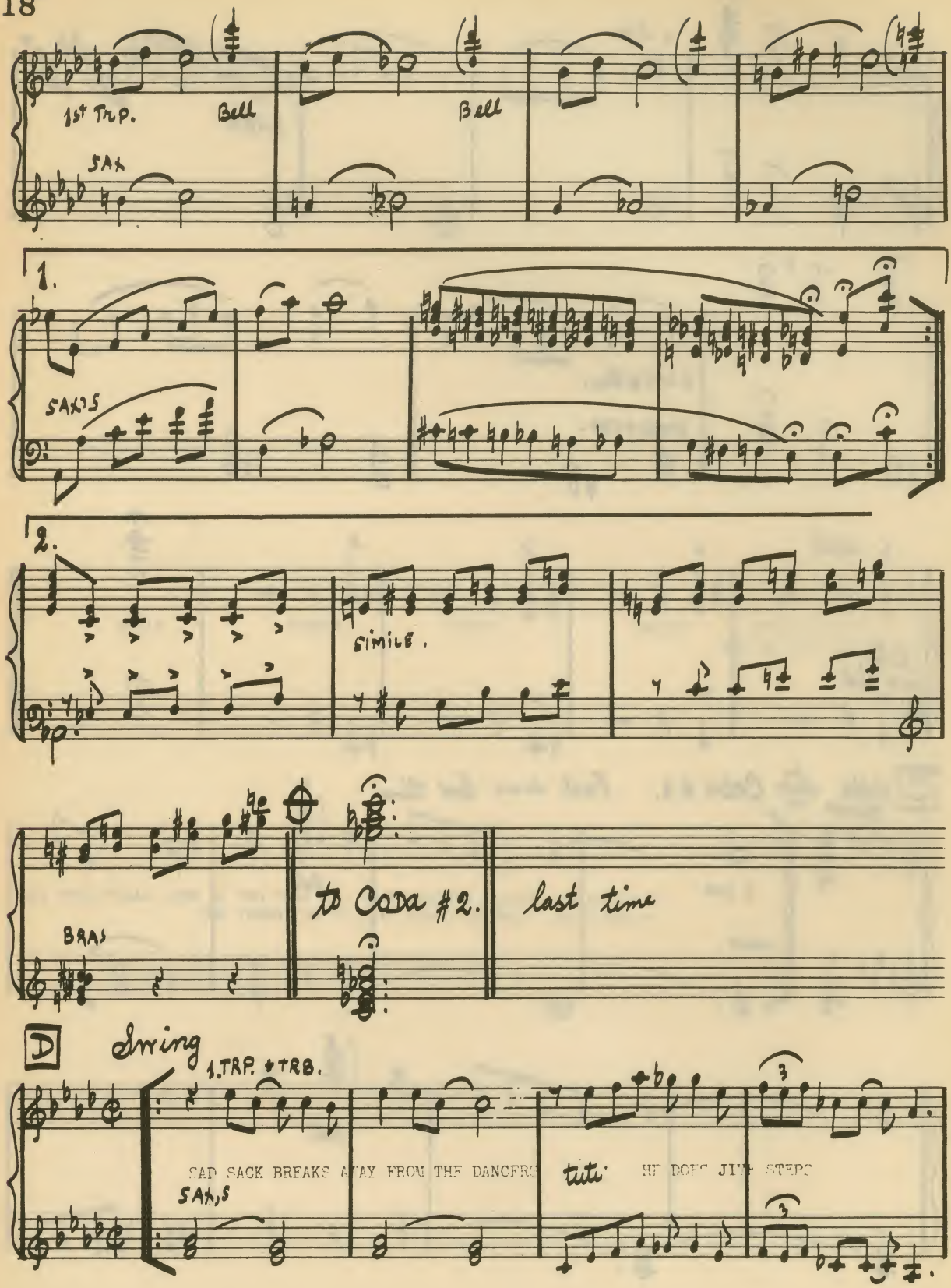
BALLET

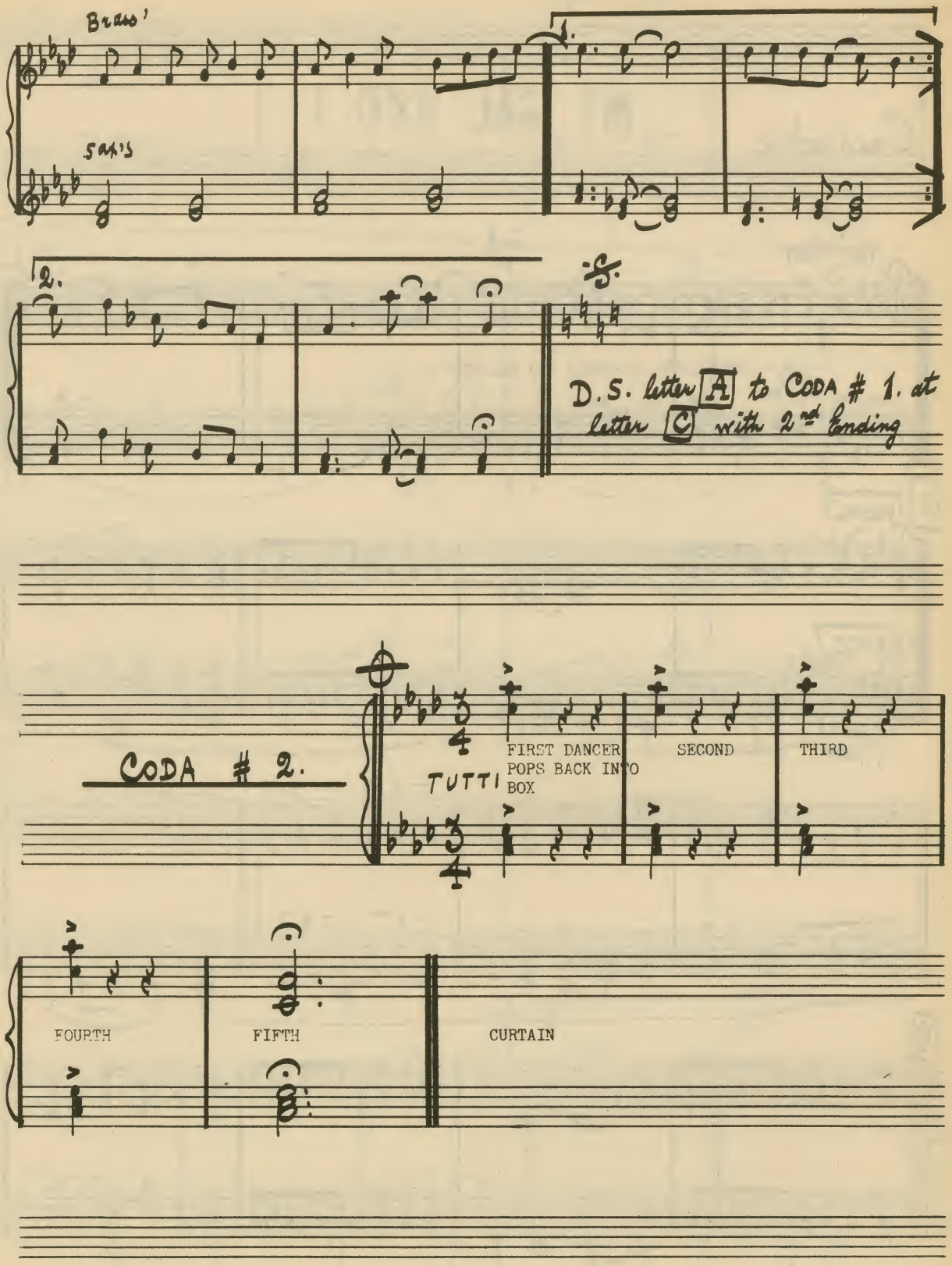
NOTE: Start at letter A. Play right through as is to the end of letter D. Then D.S. back to letter A for 8 bars. Then go to Coda No. 1 at letter C and play through the second ending up to Coda mark No. 2. Then cut to Coda No. 2.

CUE - COME ON FELLOWS, LET'S GO. HE'S A DRIP!



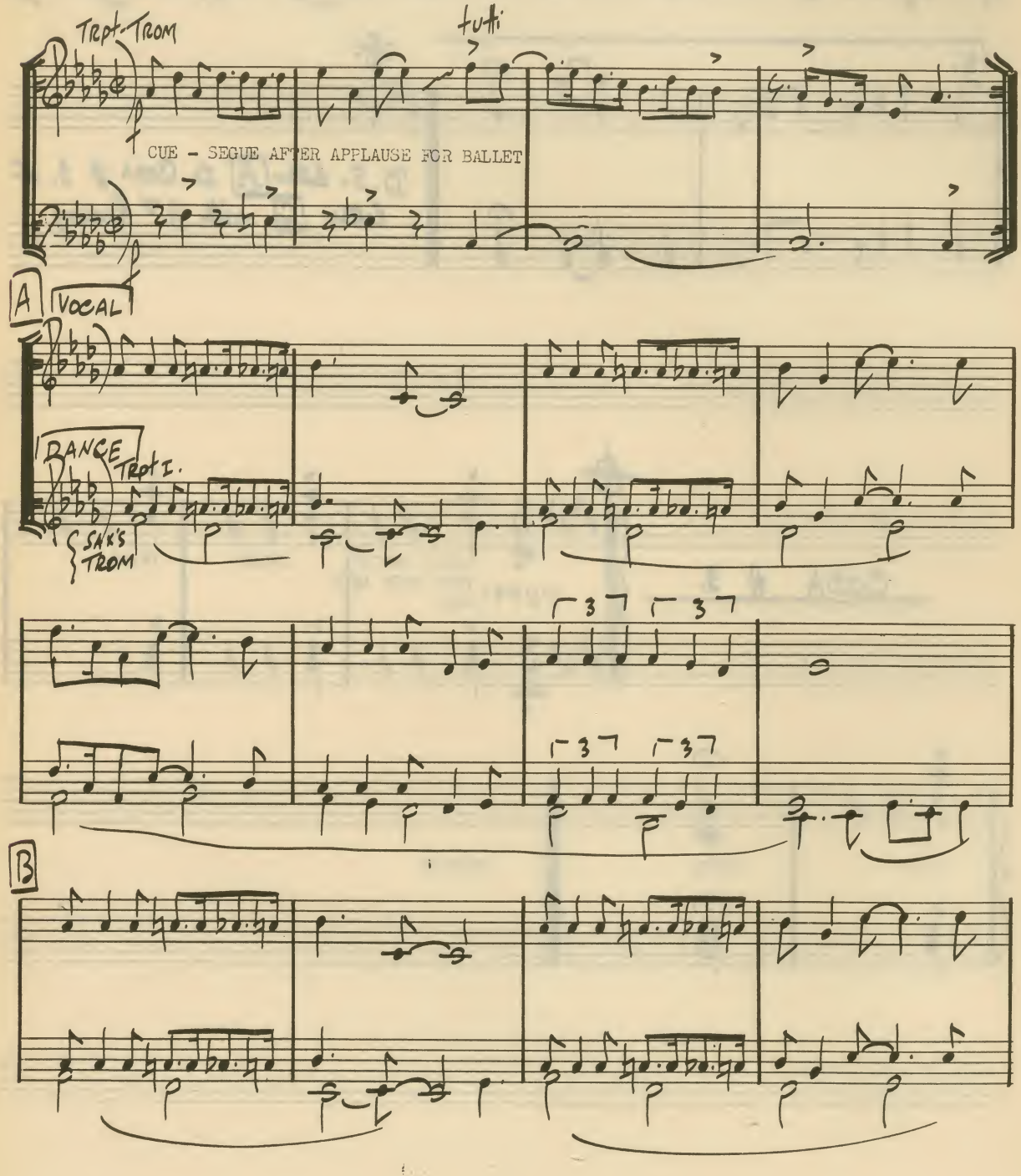

1. SAX
HARP
1. SAX + Trp.
Brass + Sax.
accel
FIRST DANCER POPS OUT OF BOX
SECOND
THIRD
FOURTH
FIFTH
tutti
rim shot.
C Waltz tempo
CODA #1. Fast in one last time
1. sax.
WOOD
First Time: BALLET DANCERS TAKE SAD SACK OUT OF BED, DANCE WITH HIM
Second Time: DANCERS DANCE BACK TO EQUIPMENT BOX
Bell
Bell

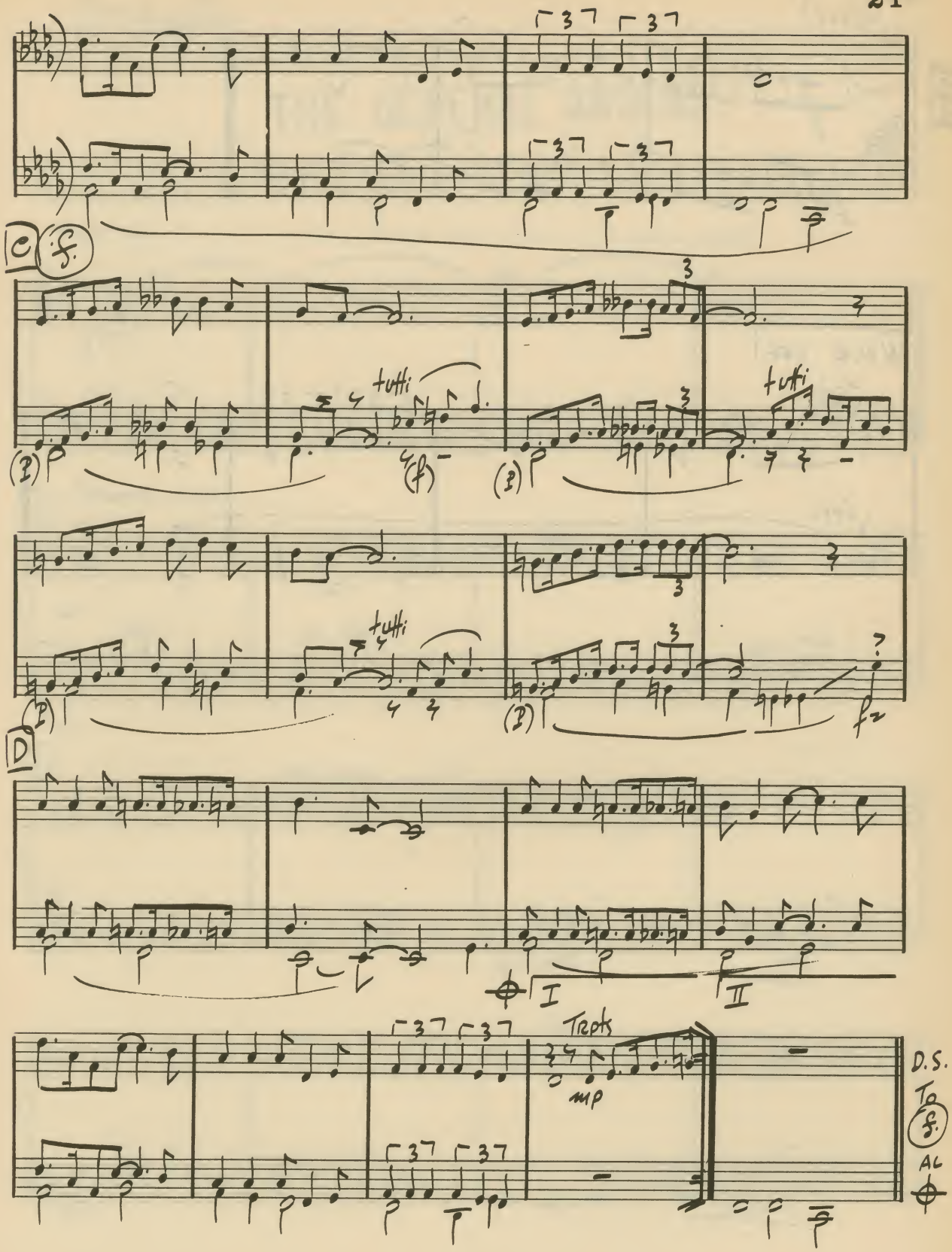

1st Trp.
Bell
Bell
SAX
1.
SAXES
2.
SIMILE.
BRAS
to Coda #2.
last time
D
Swing
1.TRP. + TRB.
SAD SACK BREAKS AWAY FROM THE DANCERS
SAXES
tutti
HE DOES JIVE STEPS

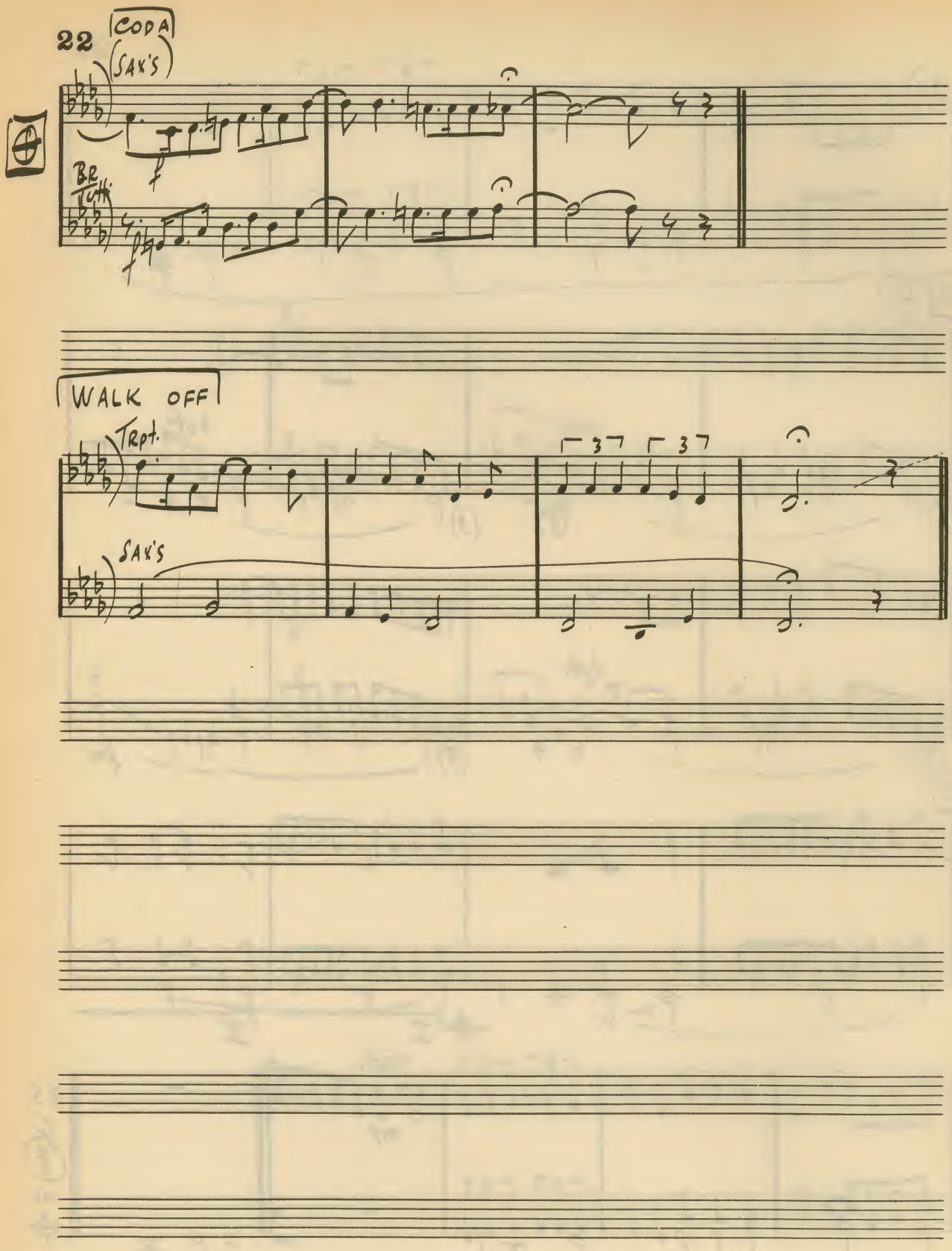

Brass'
Sax's
2.
D.S. letter A to CODA # 1. at letter C with 2nd Ending
CODA # 2.
TUTTI
FIRST DANCER POPS BACK INTO BOX
SECOND
THIRD
FOURTH
FIFTH
CURTAIN

MY GAL AND I

Conductor



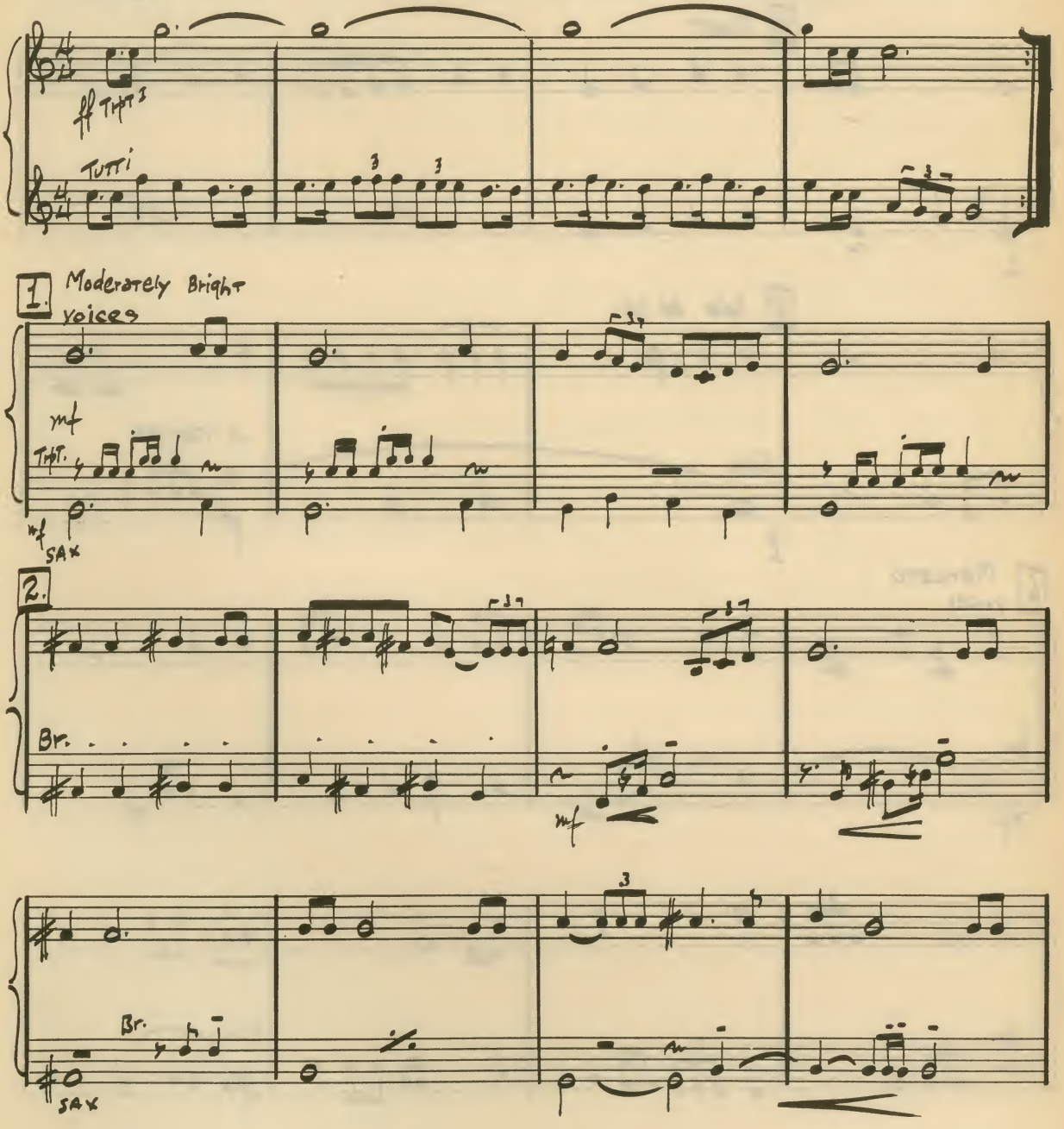

C
f.
tutti
(f)
(p)
D
I
II
Trpts
mp
D.S.
To
f.
AL

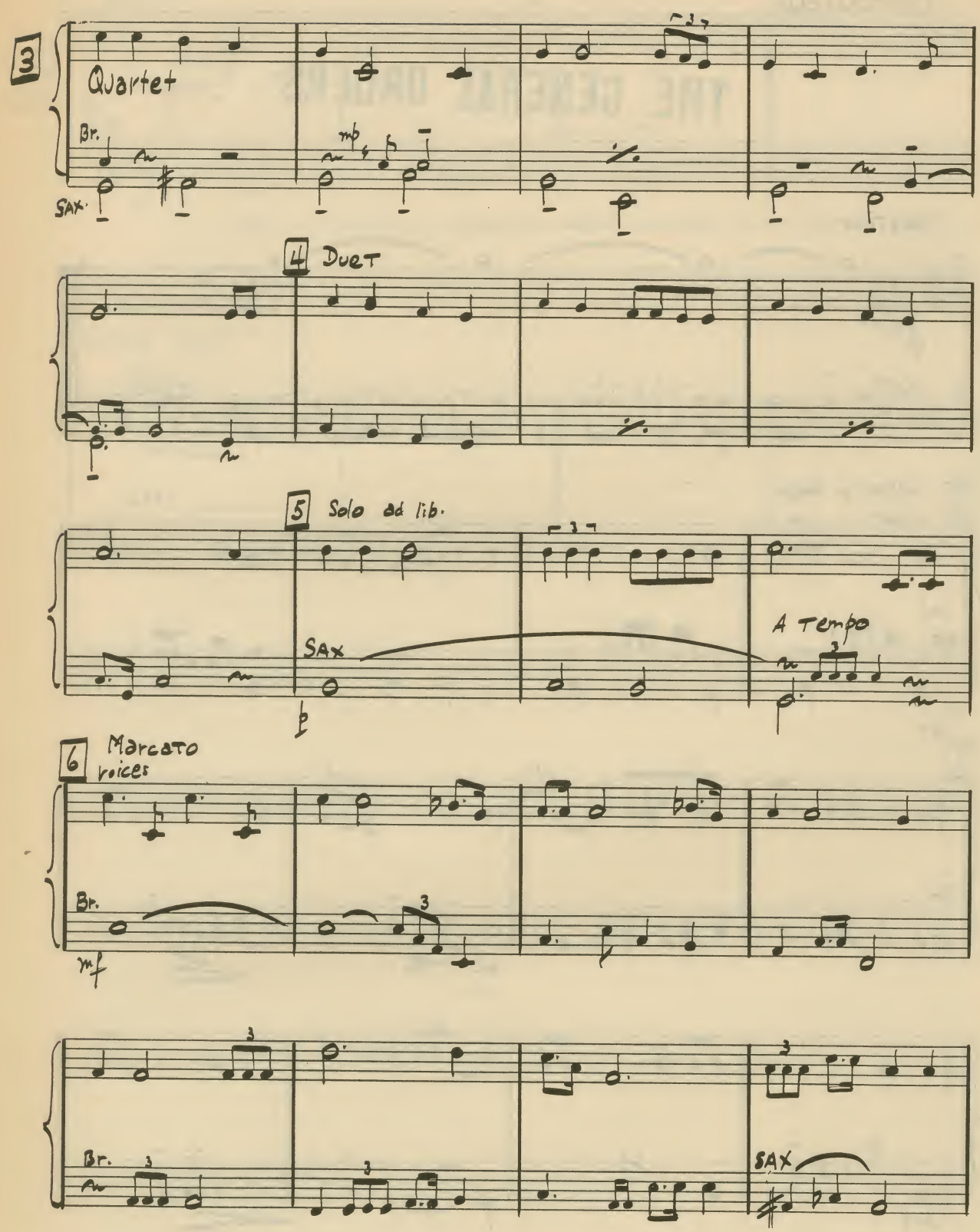

22
CODA
SAX'S
Bb
Tutti
WALK OFF
Trpt.
SAX'S
3
3

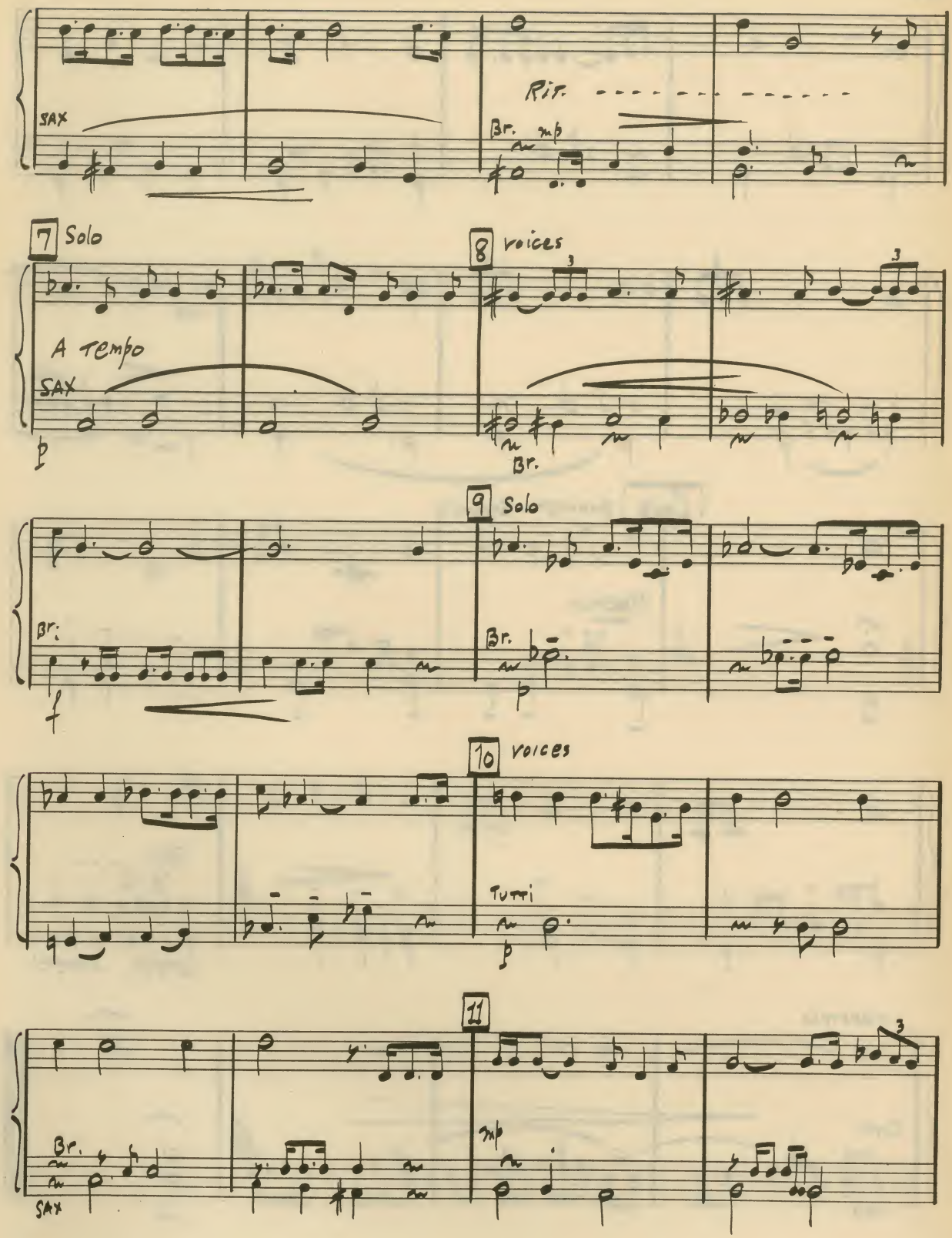
Conductor

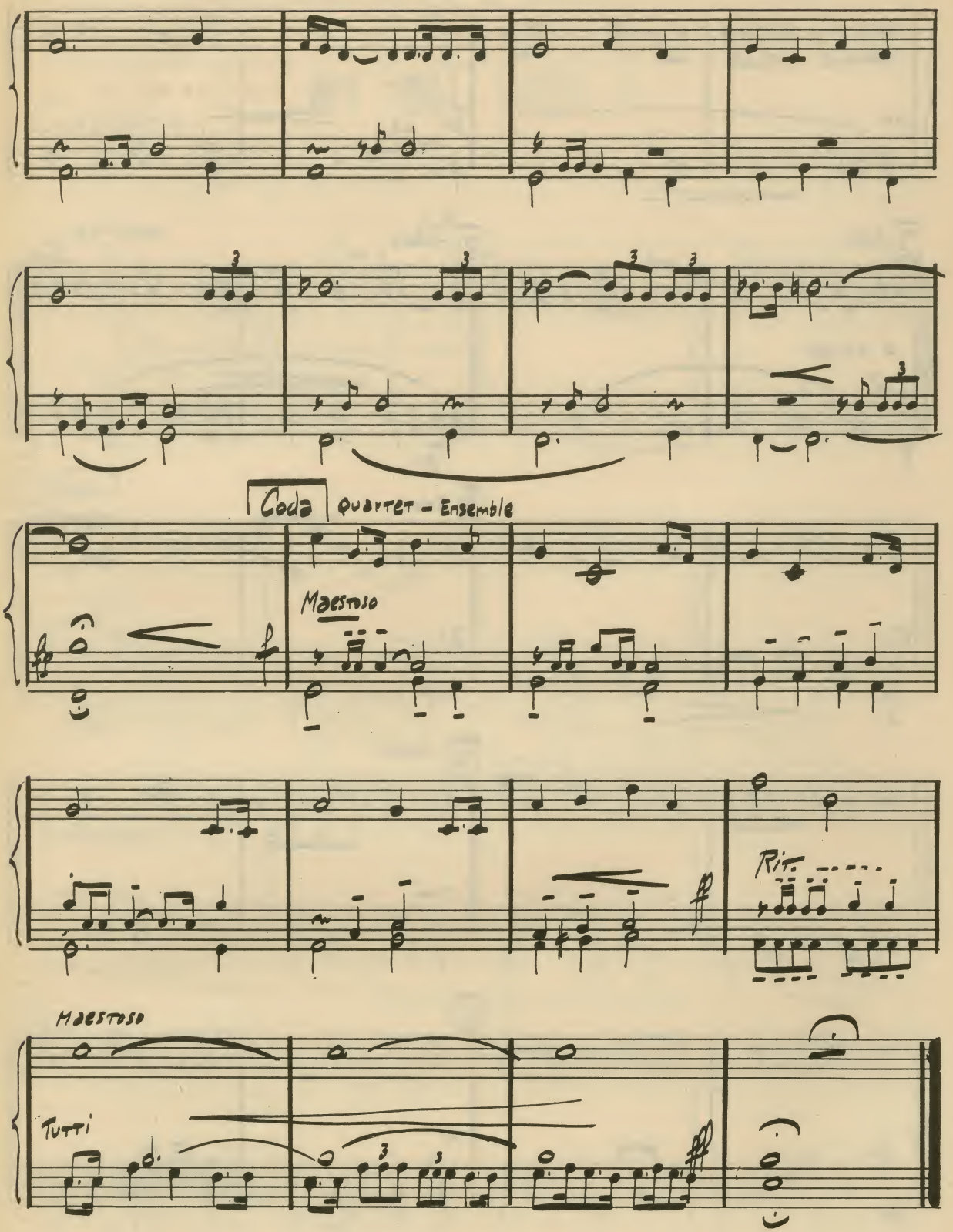
THE GENERAL ORDERS

Maestoso CUE – AFTER BLACKOUT SOLDIERS ARE STANDING AT ATTENTION ON STAGE




3
Quartet
Br.
mp
SAX.
4 Duet
5 Solo ad lib.
SAX
A Tempo
6 Marcato
voices
Br.
mf
Br.
SAX

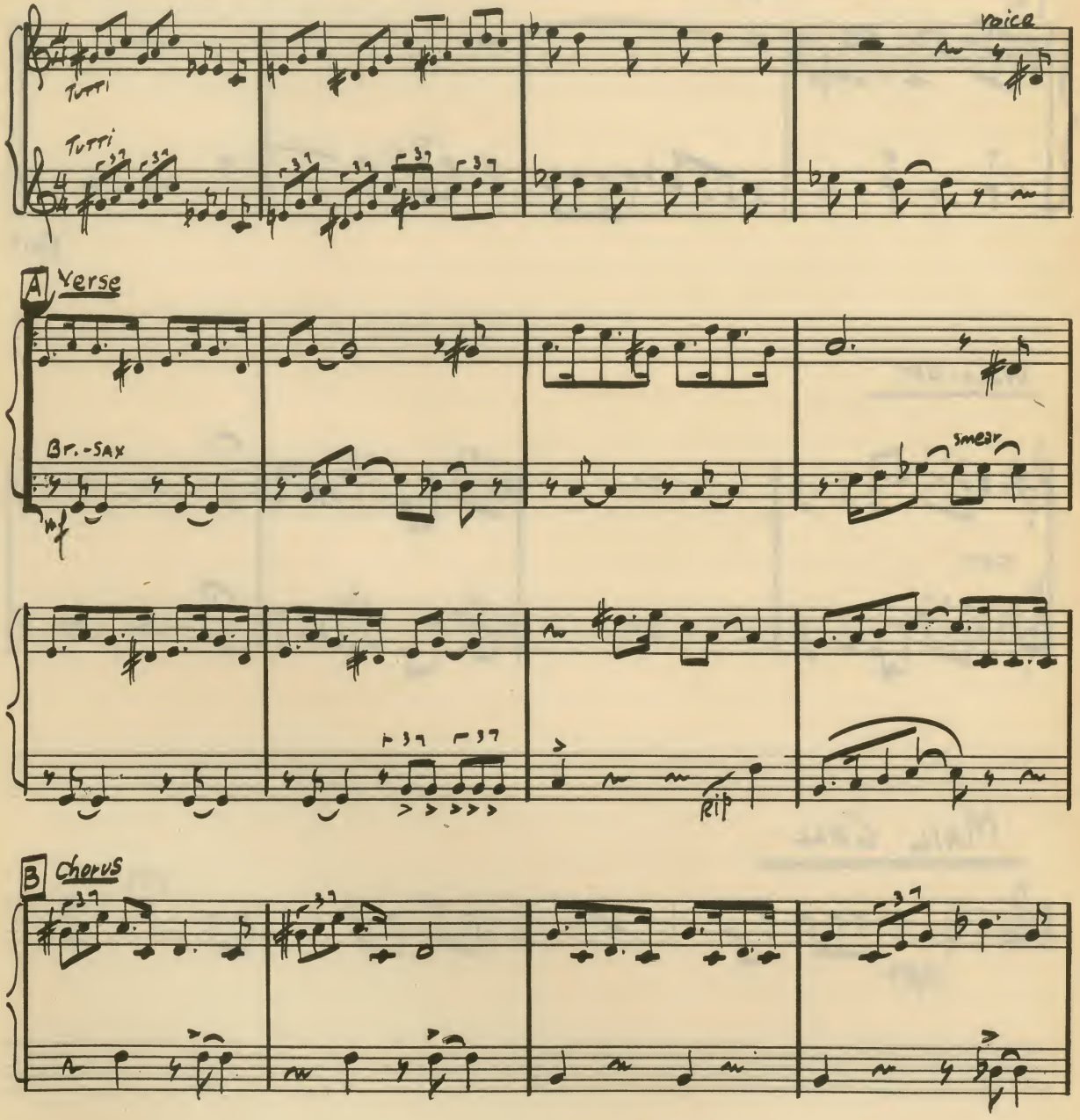

SAX
Rit.
Br. mp
7 Solo
A tempo
SAX
8 voices
Br.
9 Solo
Br.
Br.
10 voices
Tutti
11
Br.
SAX
mp

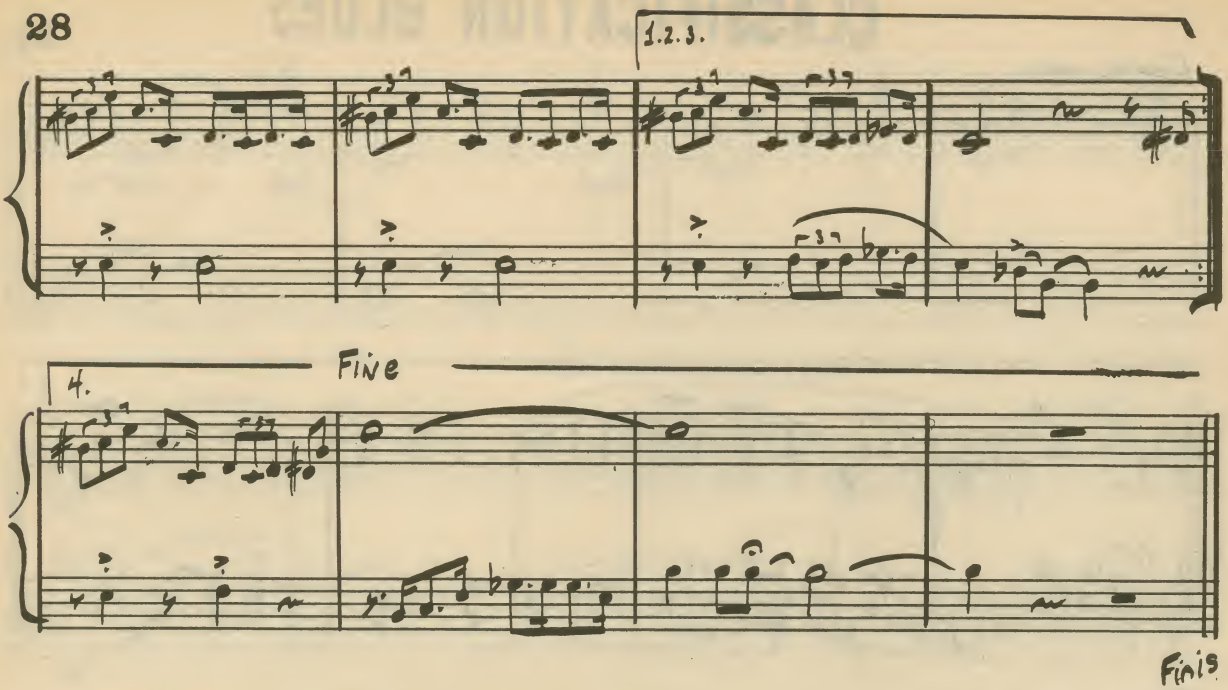

Coda
Quartet - Ensemble
Maestoso
Rit.
Maestoso
Tutti

CLASSIFICATION BLUES

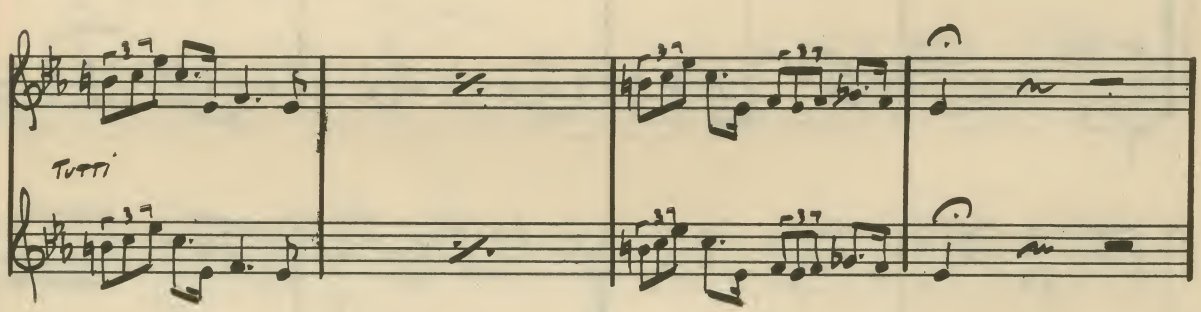
Conductor

CUE - AFTER ENTR' ACTE SEGUE INTO "CLASSIFICATION BLUES"

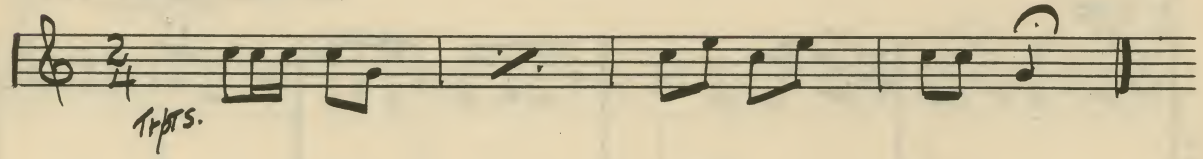




WALK-OFF

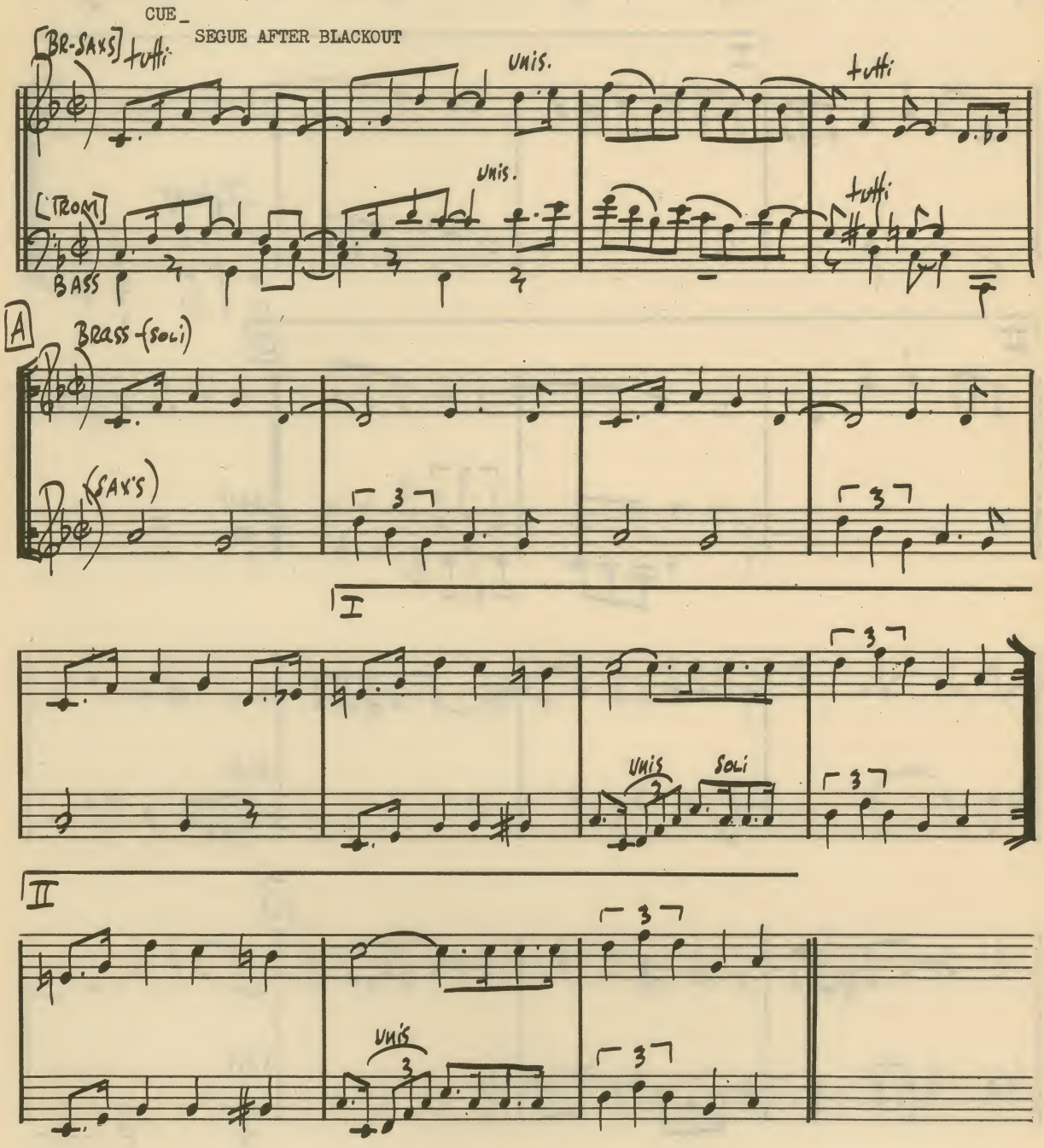


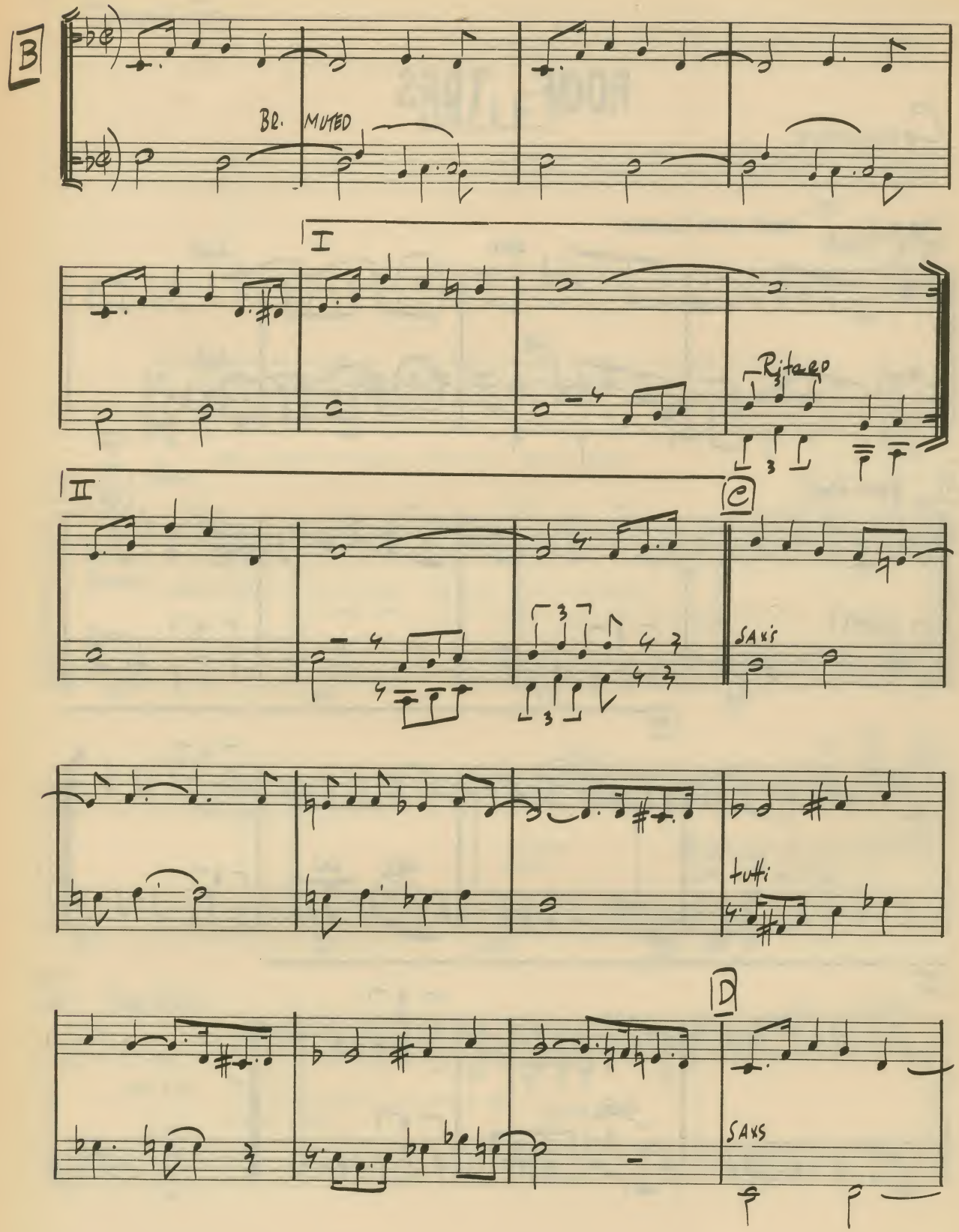
MAIL CALL

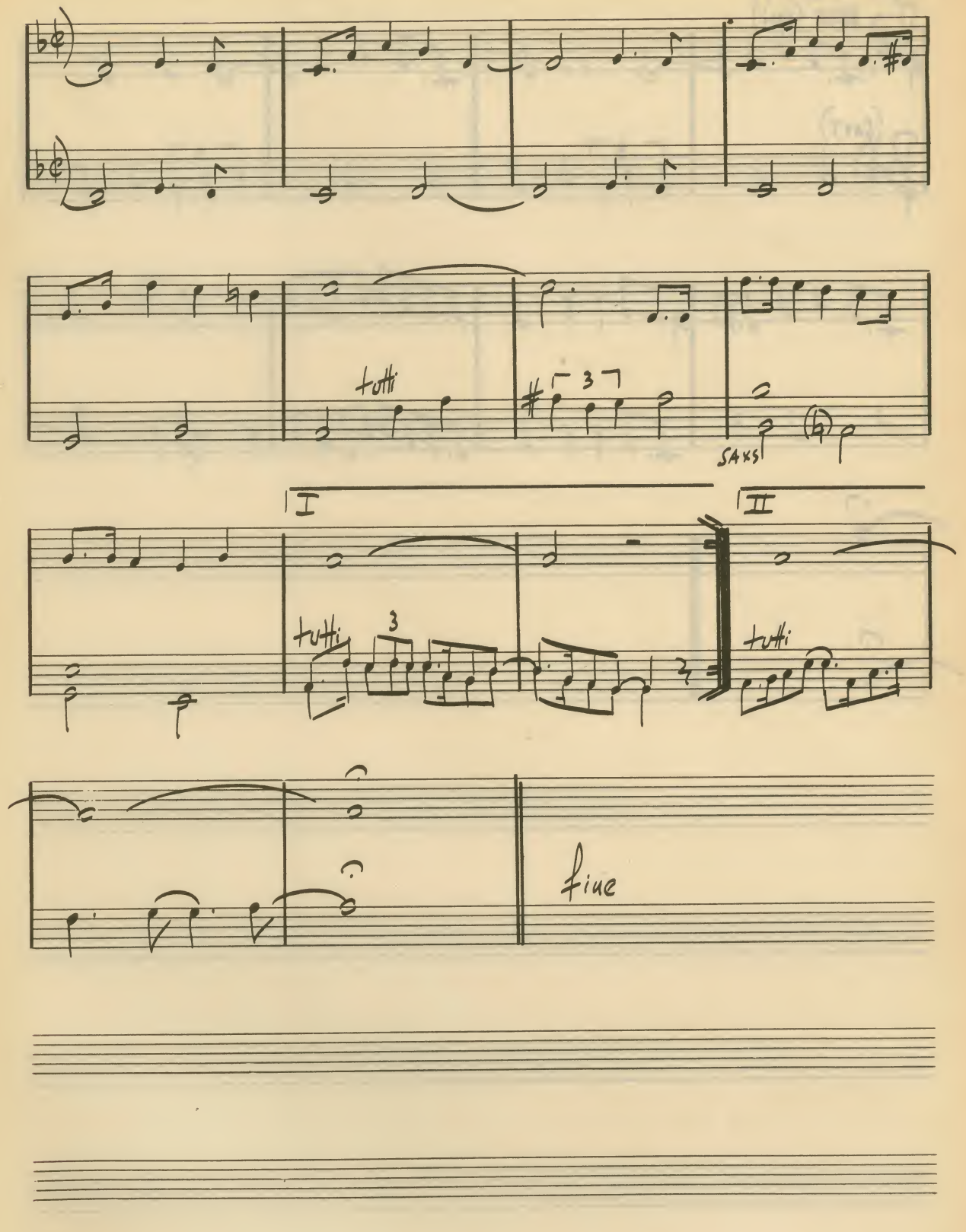


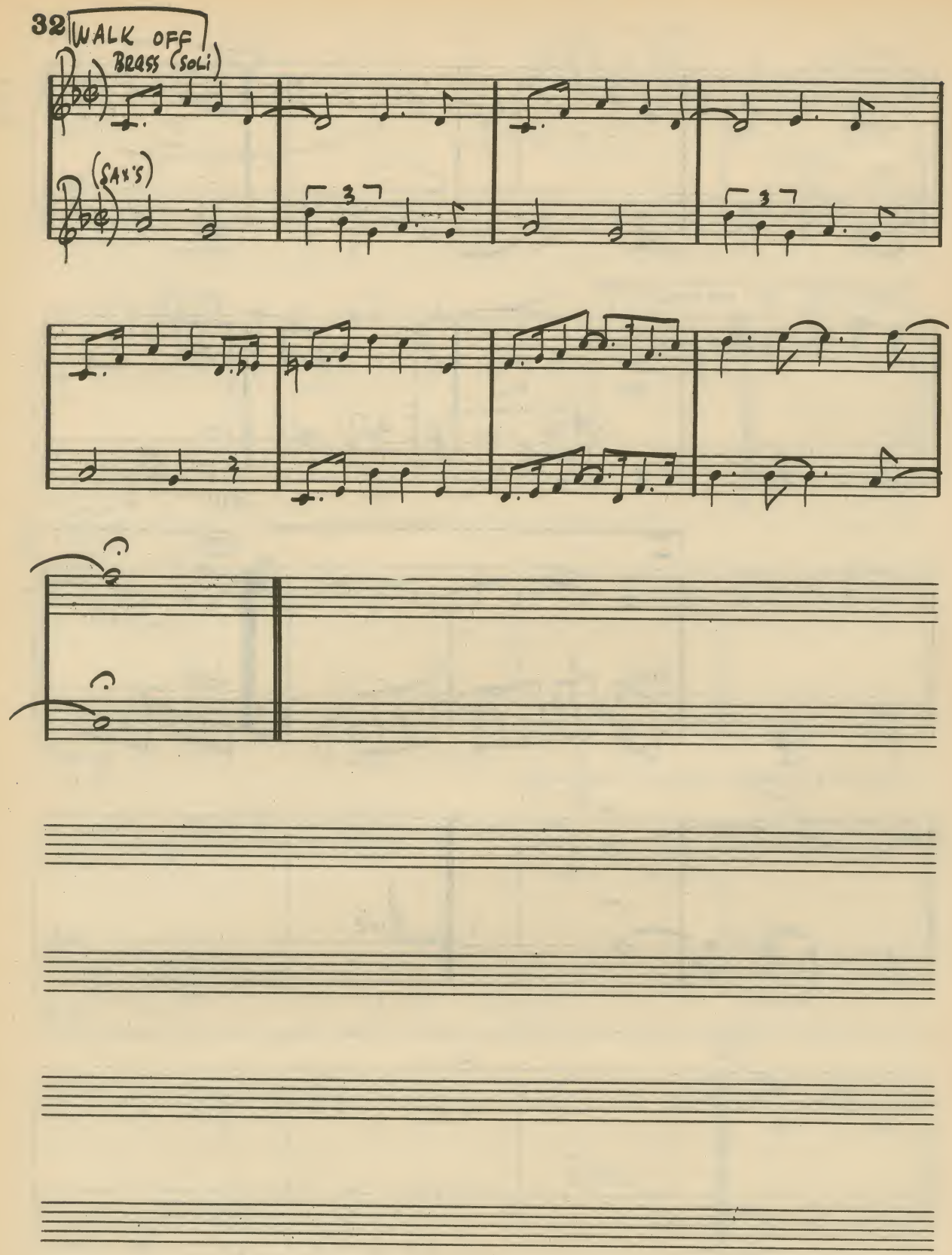
ROOF TOPS

Conductor



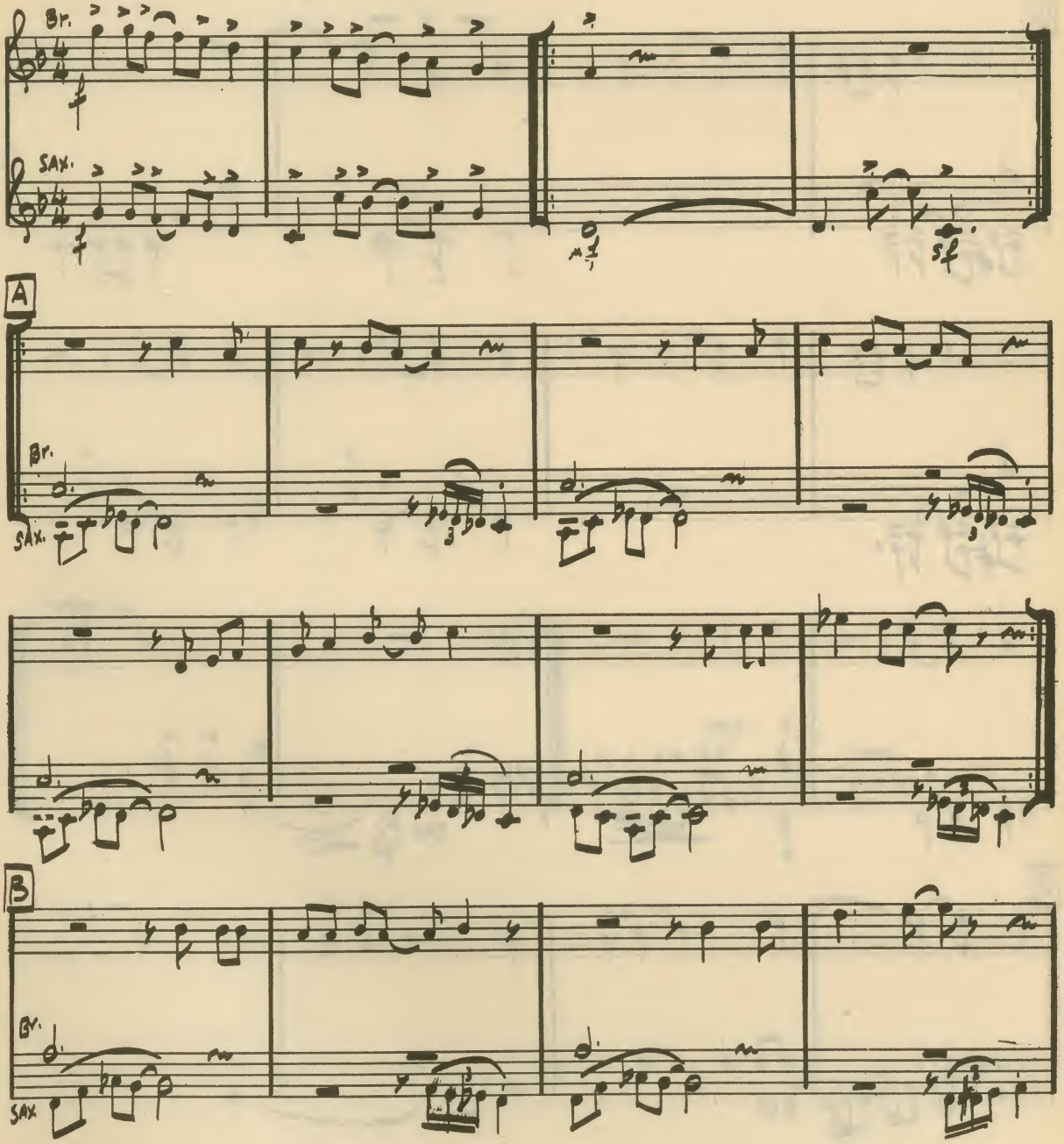

B
Bs. MUTED
I
Ritard
II
C
SAXS
tutti
D
SAXS

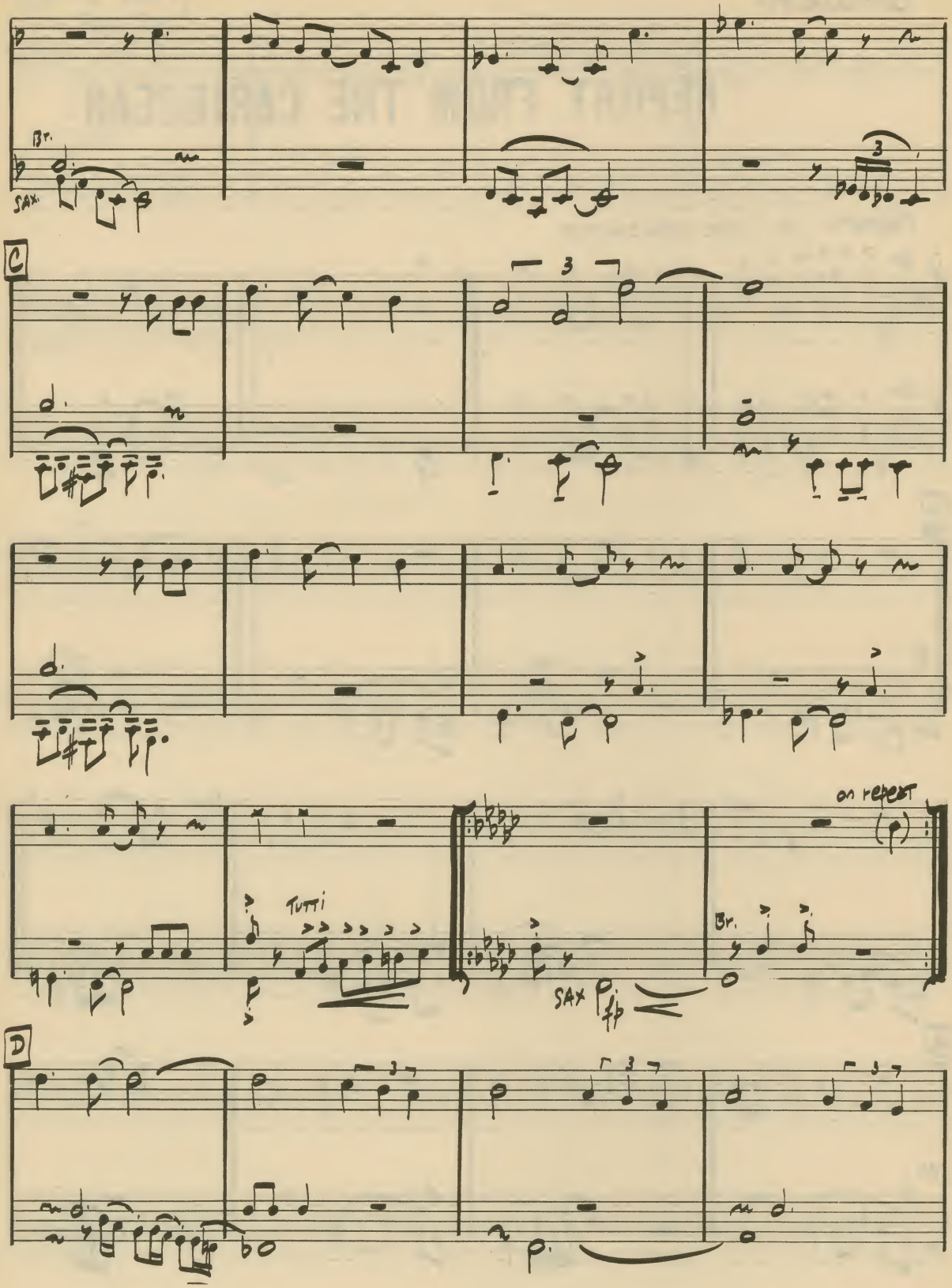

tutti
3
SAXS
I
II
tutti
3
tutti
fine

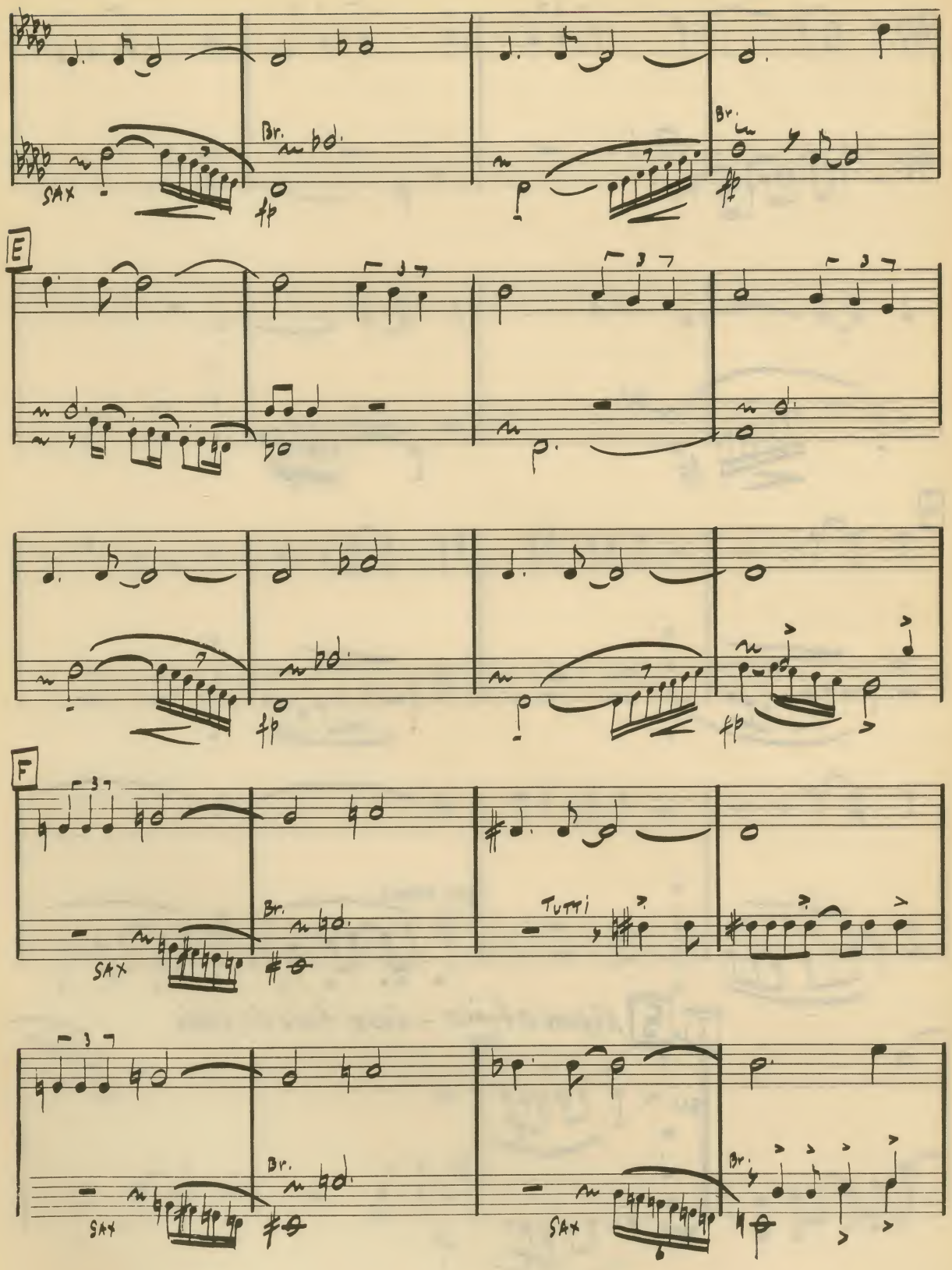

32
WALK OFF
BRASS (SOLI)
(SAX'S)
3
3
3

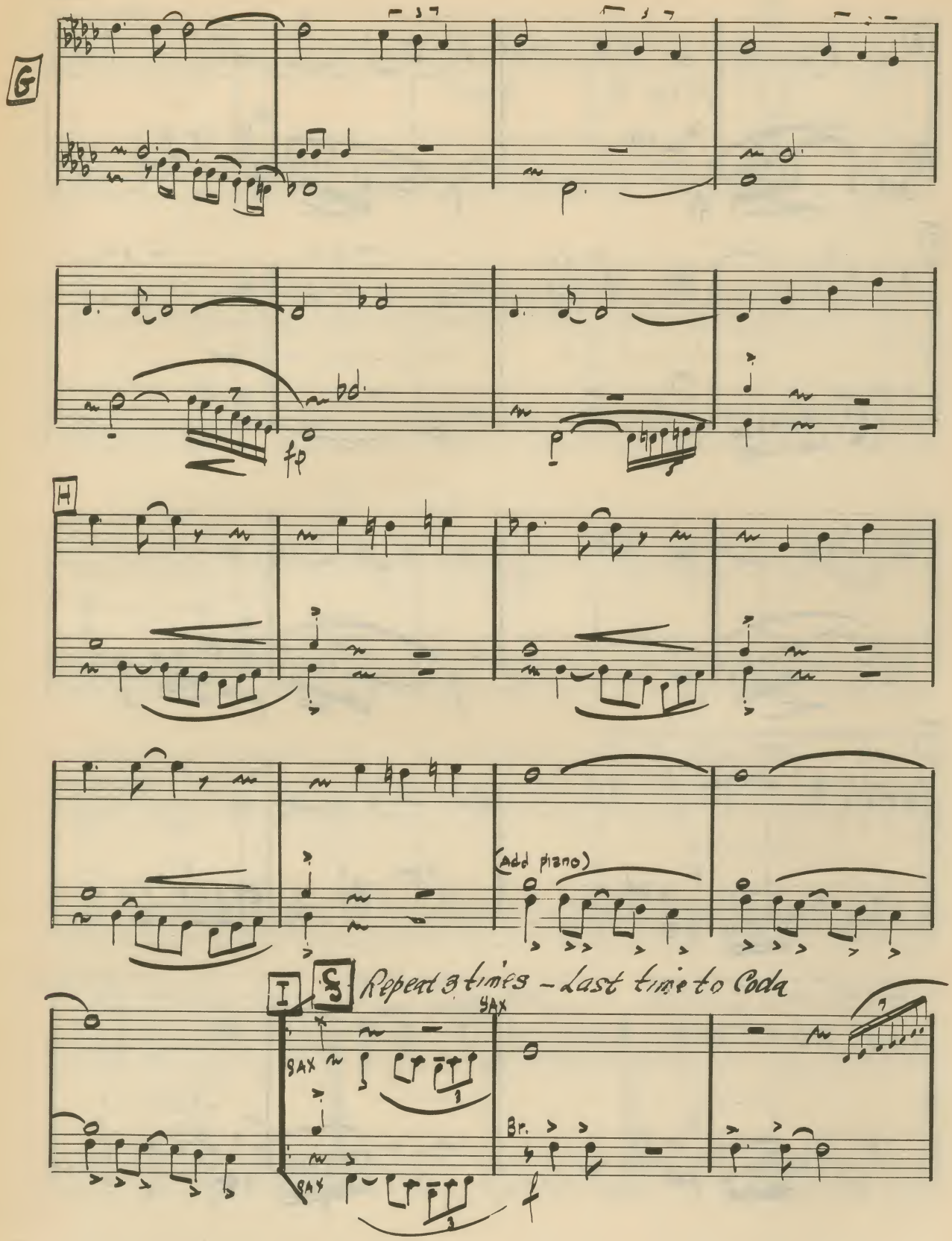
REPORT FROM THE CARIBBEAN

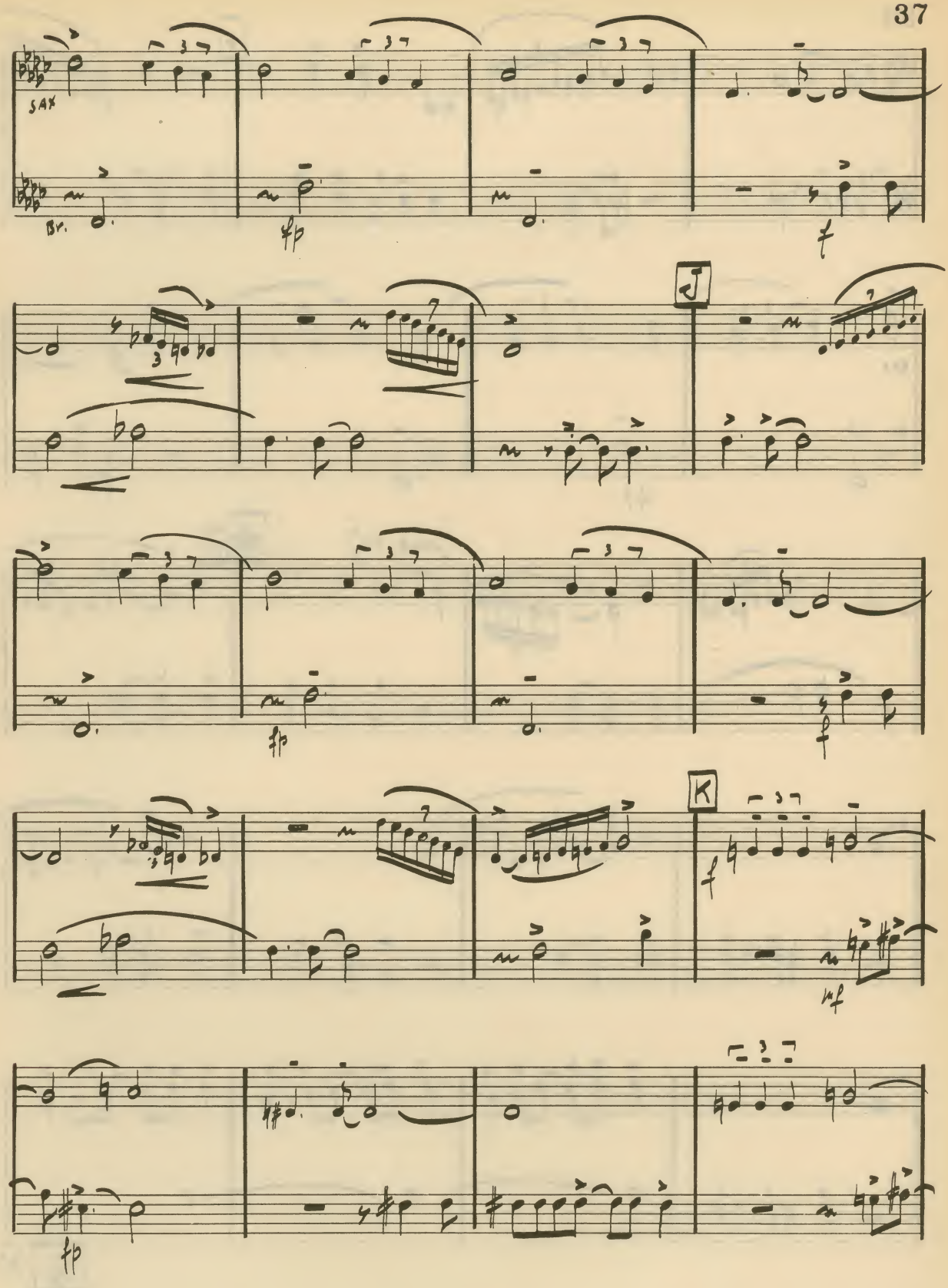
Moderato CUE - SEGUE AFTER BLACKOUT

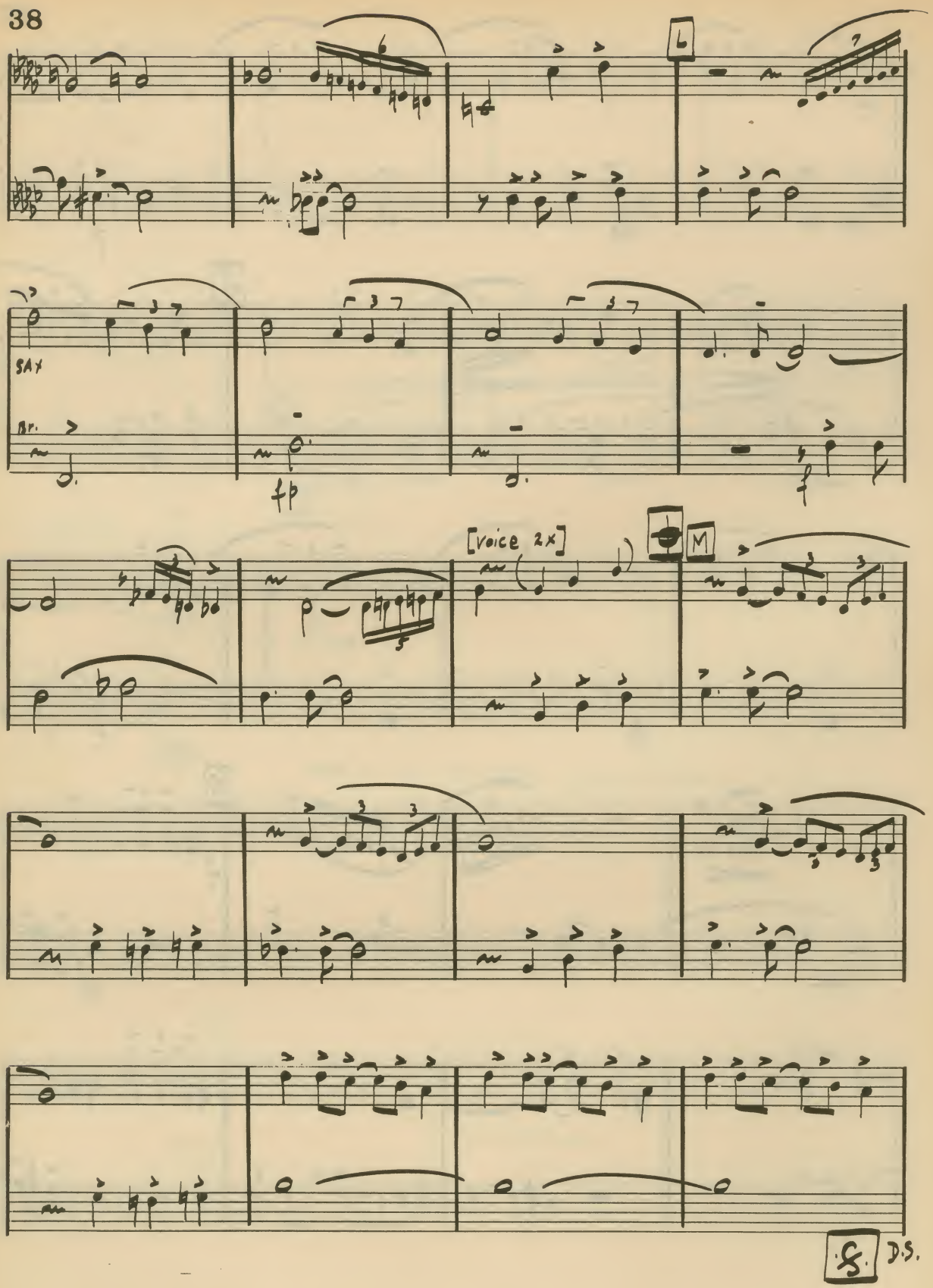



Br.
SAX.
C
3
TUTTI
SAX
on repeat
Br.
D

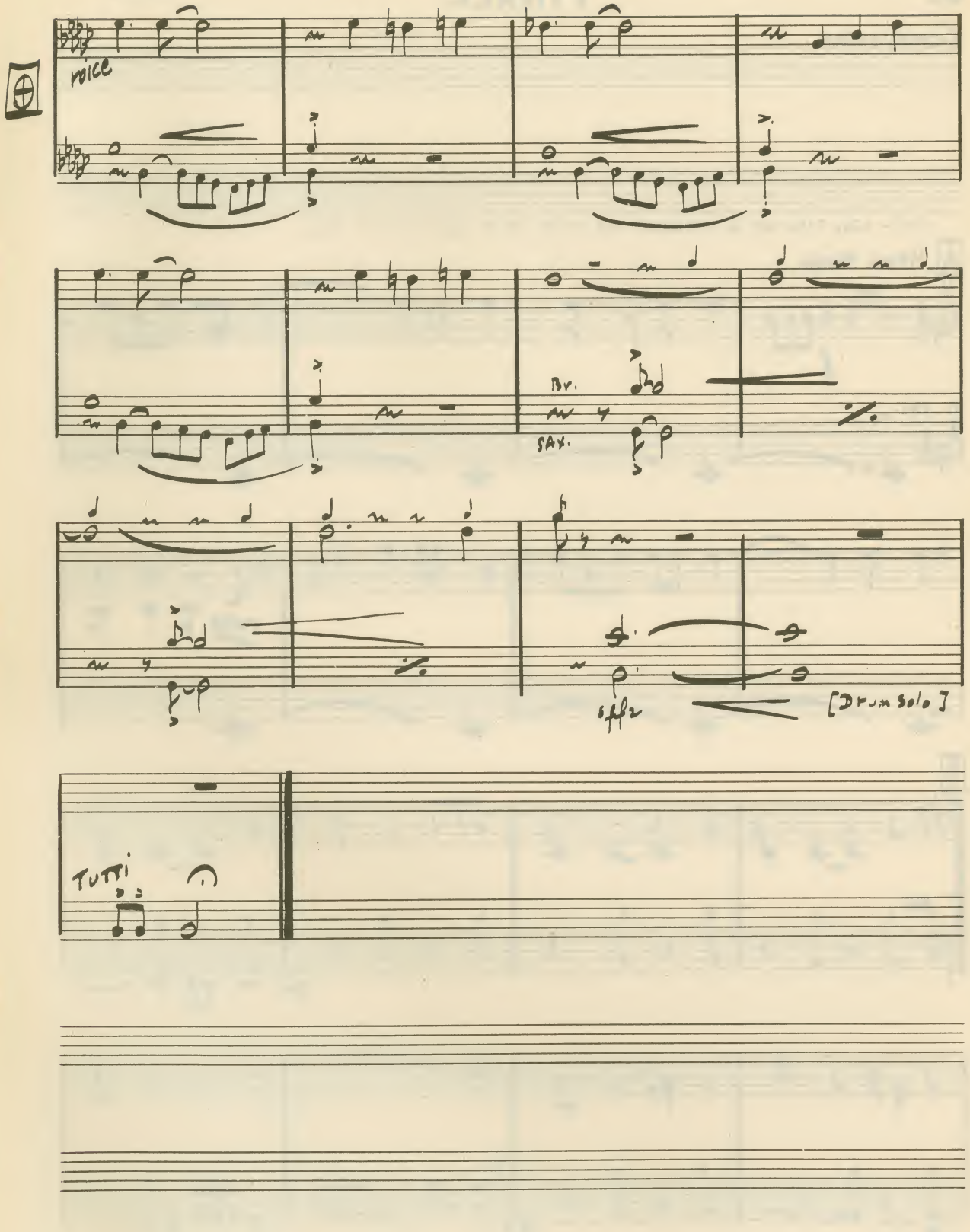

SAX
Br.
E
Br.
F
SAX
Br.
TUTTI
SAX
Br.


G
fp
H
(Add piano)
I
S
Repeat 3 times – Last time to Coda
SAX
SAX
SAX
Br.


SAX
Br.
fp
f
J
K
f
fp


L
SAX
Br.
fp
[voice 2x]
M
D.S.

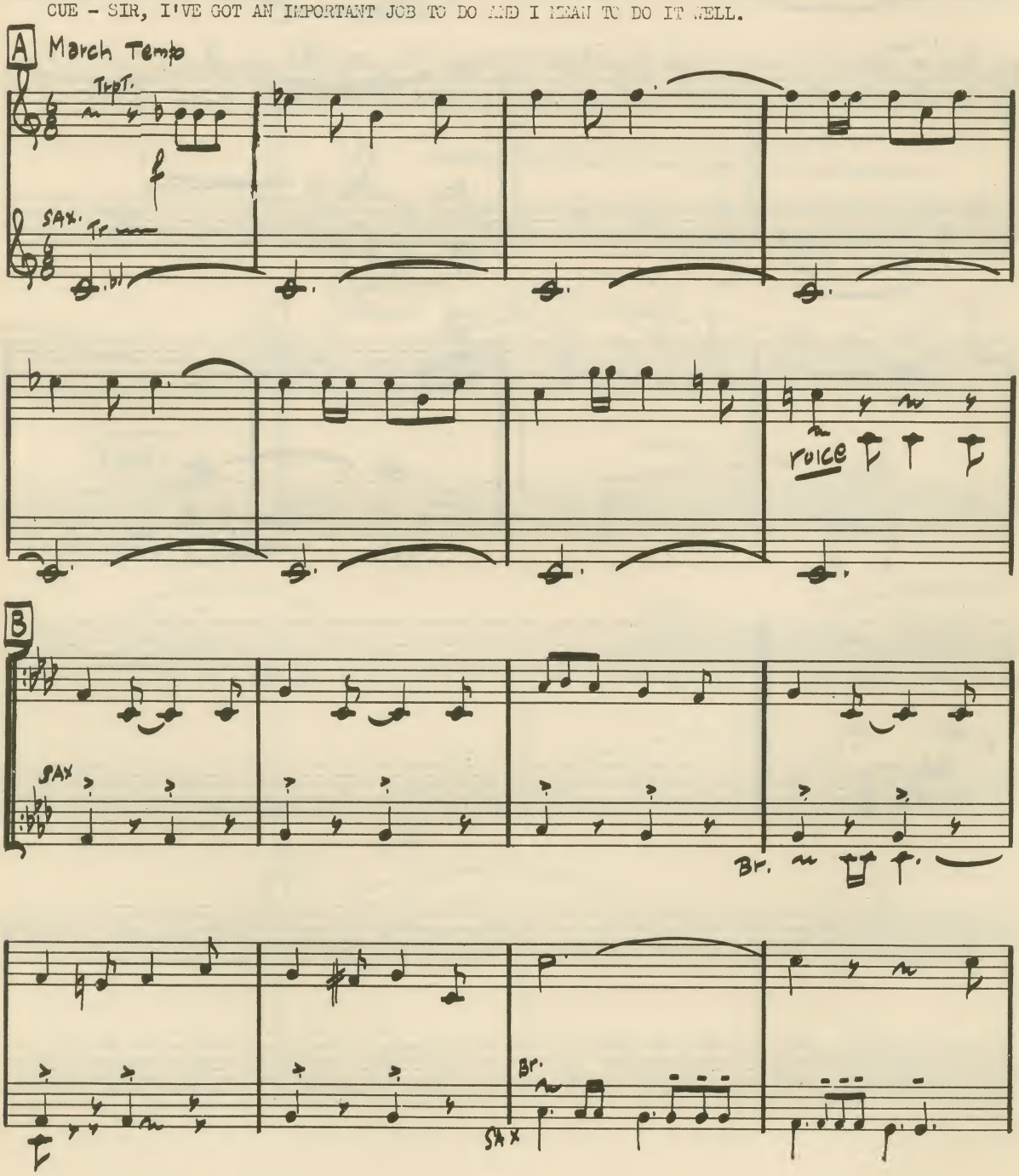
Coda

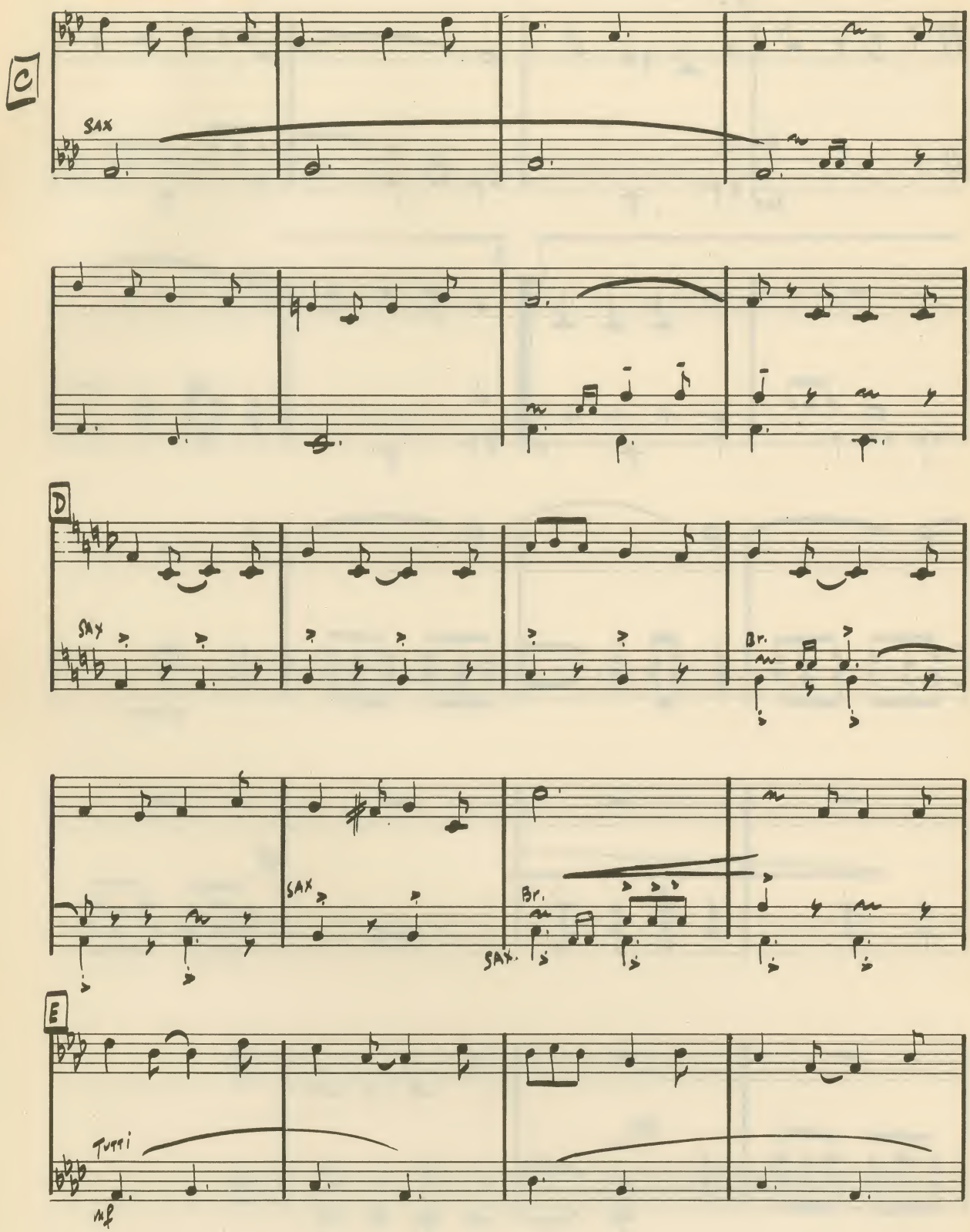


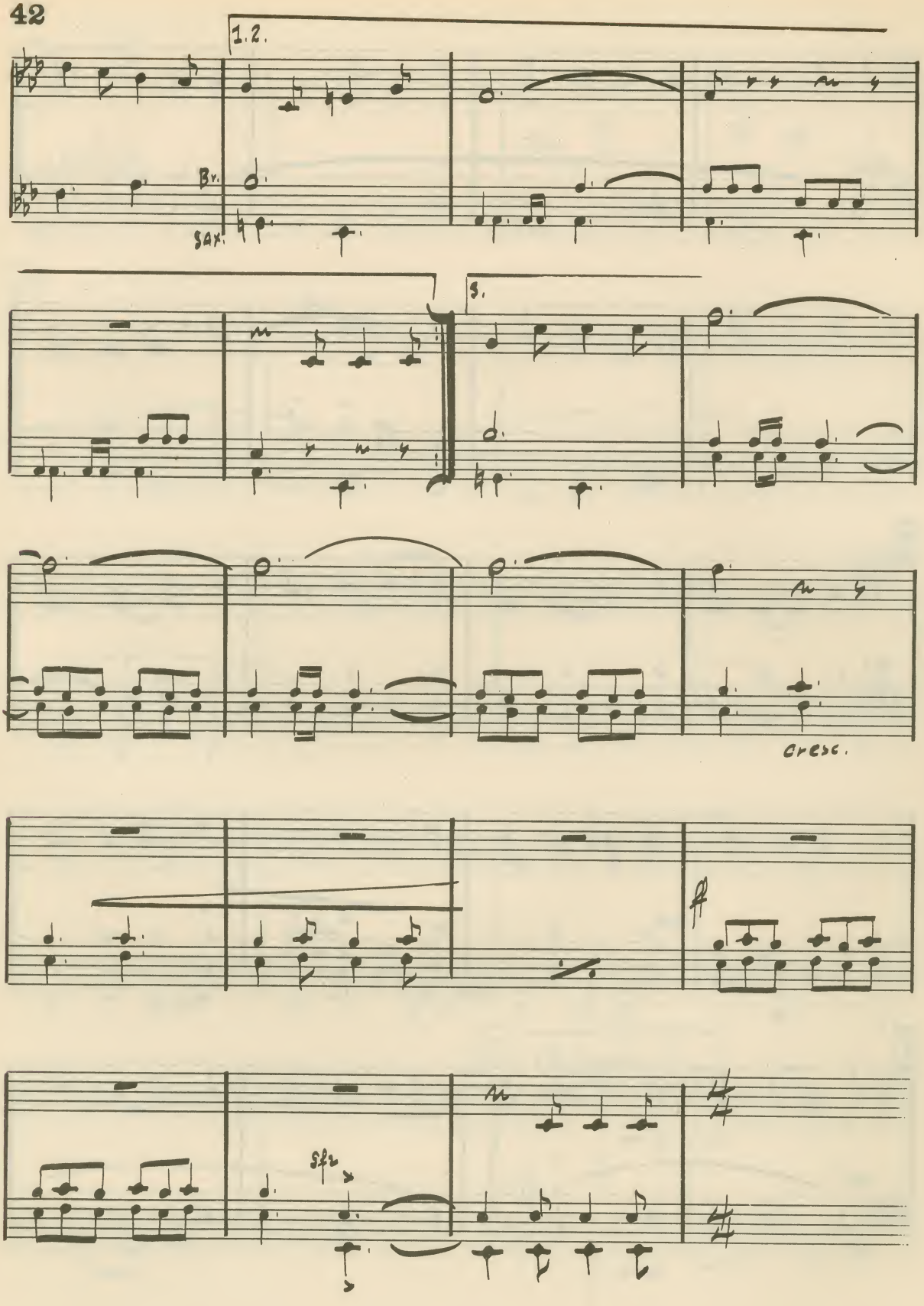
FINALE

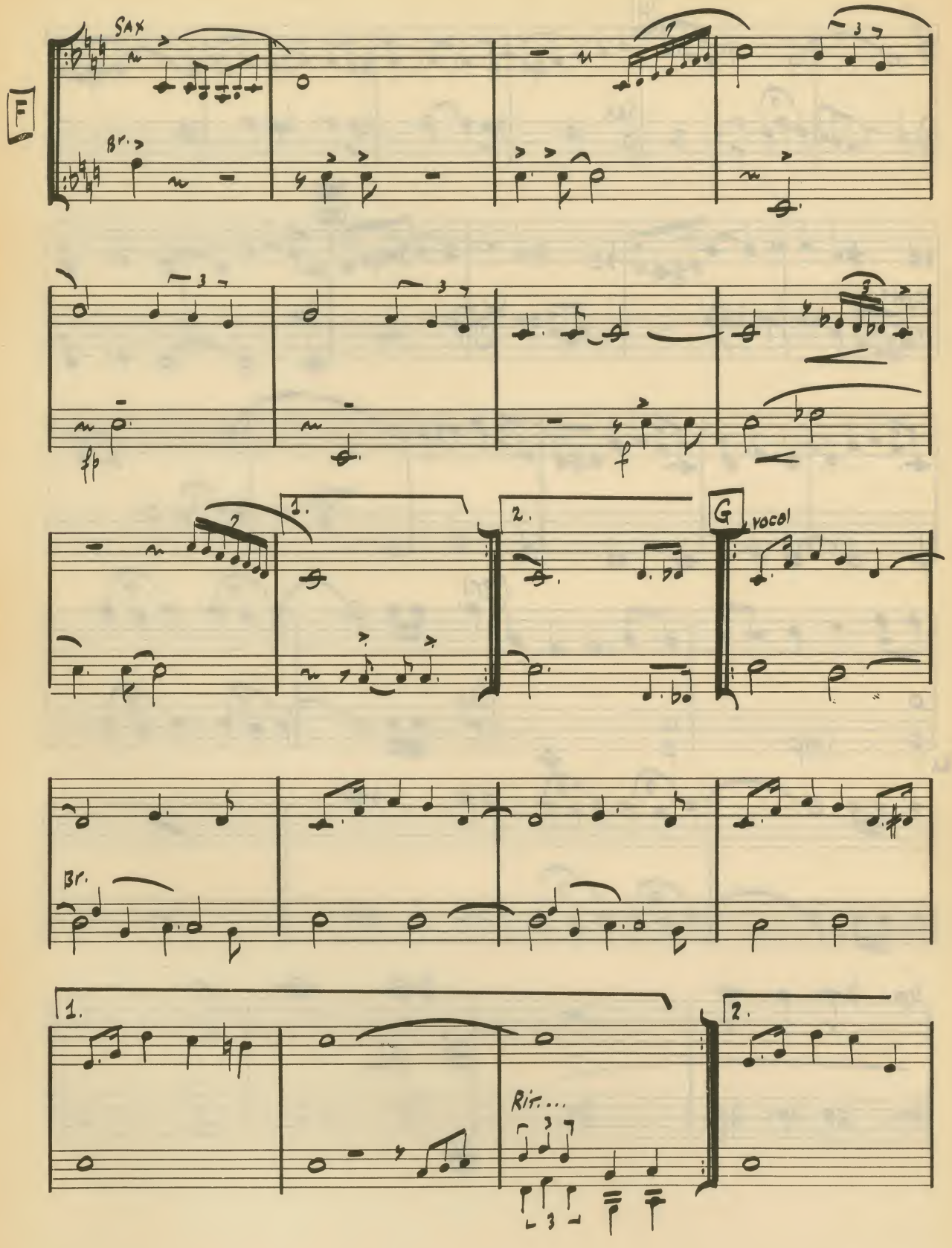
Conductor

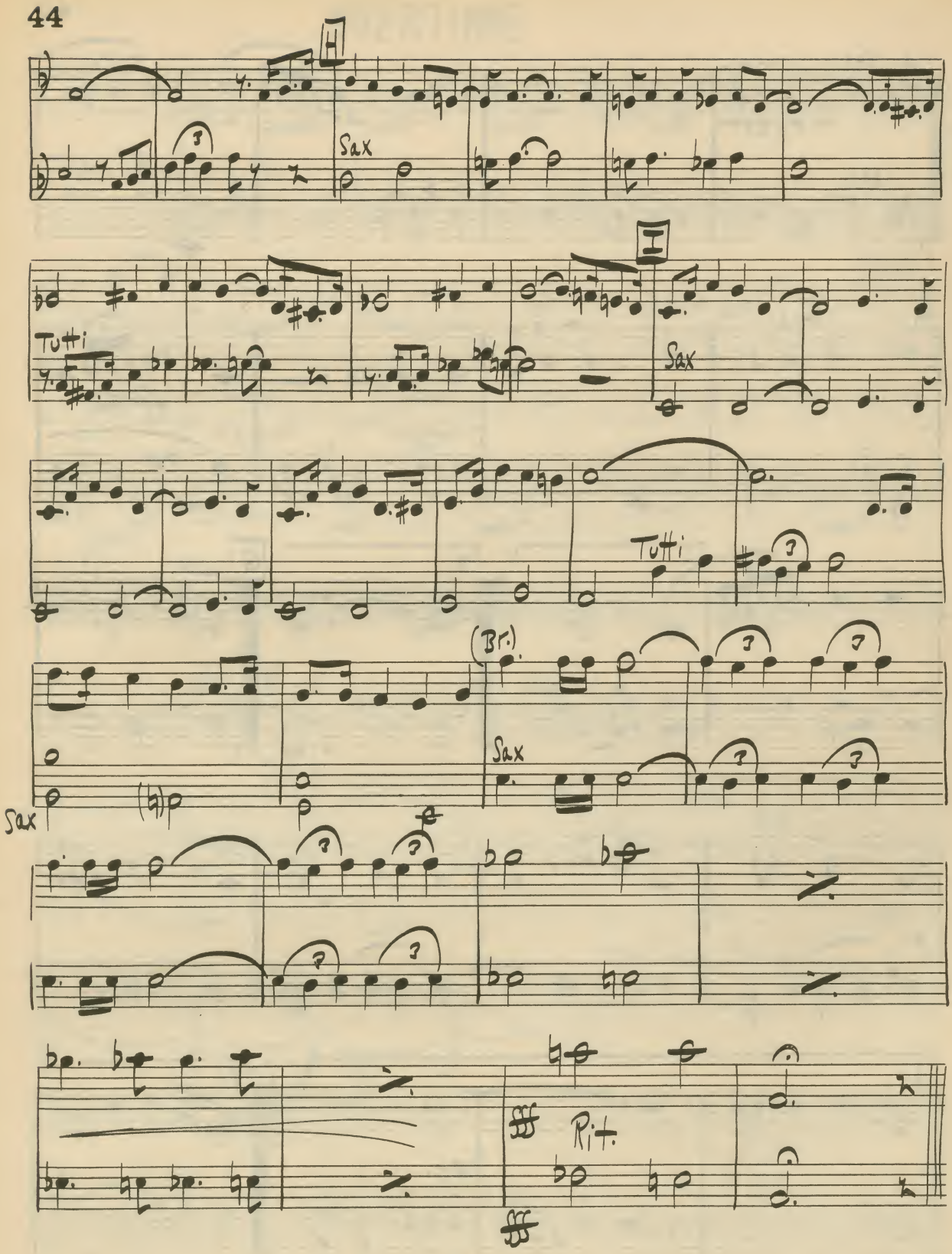
CUE - SIR, I'VE GOT AN IMPORTANT JOB TO DO AND I MEAN TO DO IT WELL.




C
SAX
D
SAX
Br.
SAX
Br.
SAX.
E
Tutti
mf

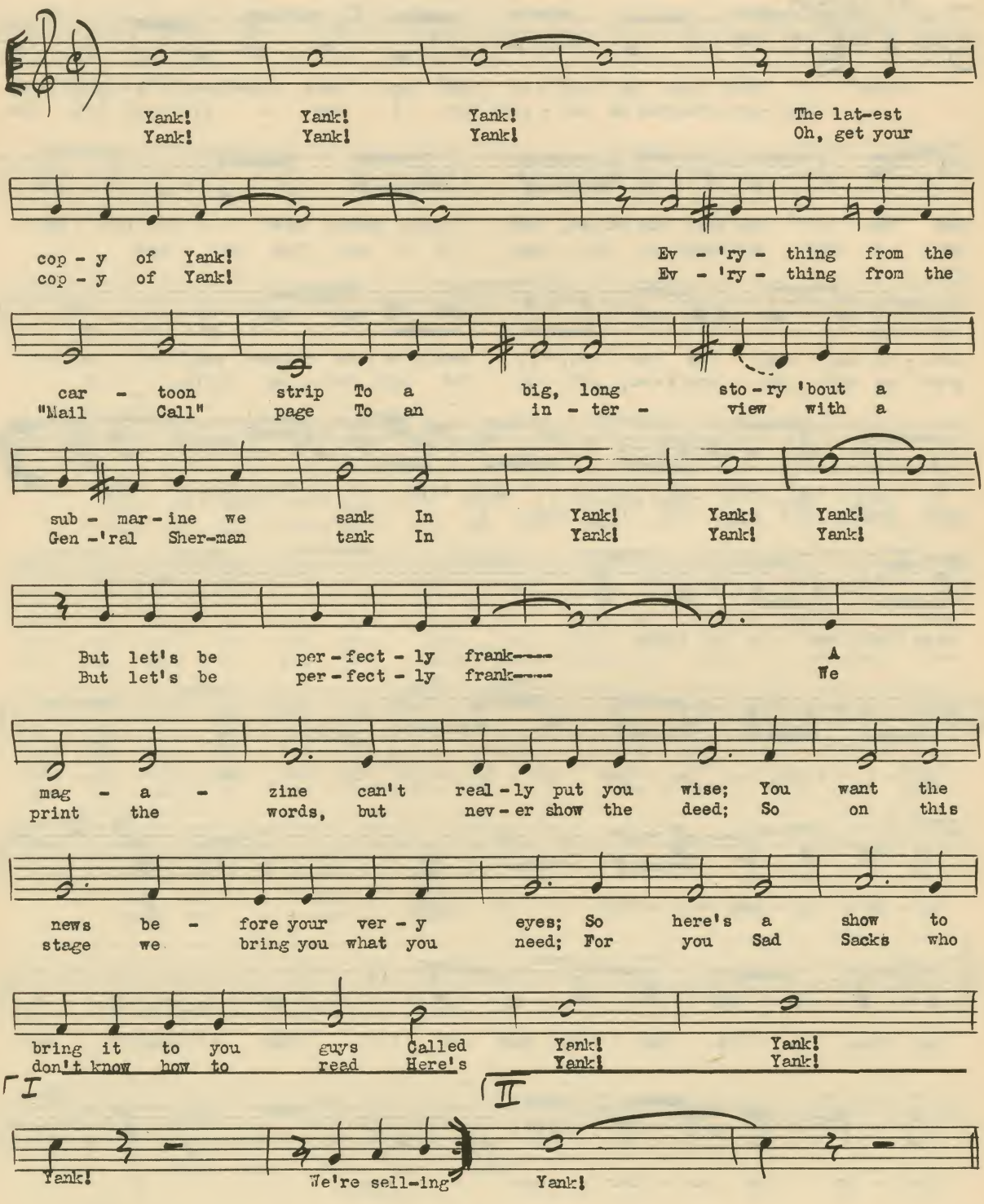

1.2.
Br.
Sax.
3.
cresc.
ff
sfz


F
SAX
Br.
1.
2.
G
vocal
Br.
1.
2.
Rit...


H
Sax
I
Tutti
Sax
Tutti
(Br.)
Sax
Sax
Rit.

YANK YANK YANK

Vocal



Vocal

THE SAGA OF THE SACK

(ad lib) Verse

When I was born my moth - er took one look and sighed, "A - lack!" My
laun - dry starched my dia - pers when I was a lit - tle tot. The

dad ran to the roof and yelled, "Hey, stork, please take it back!" My
day I fell and broke a leg they al - most had me shot. I

Cous - in Sal said to her pal, "It smells to me like sap." My
grew up and was draft - ed, but my bad luck nev - er fails. A

Un - cle Joe from Bor - ne - o said, "Turn it in for scrap." The
Sad Sack's Ar - my life is just a

mess of sad de - tails.

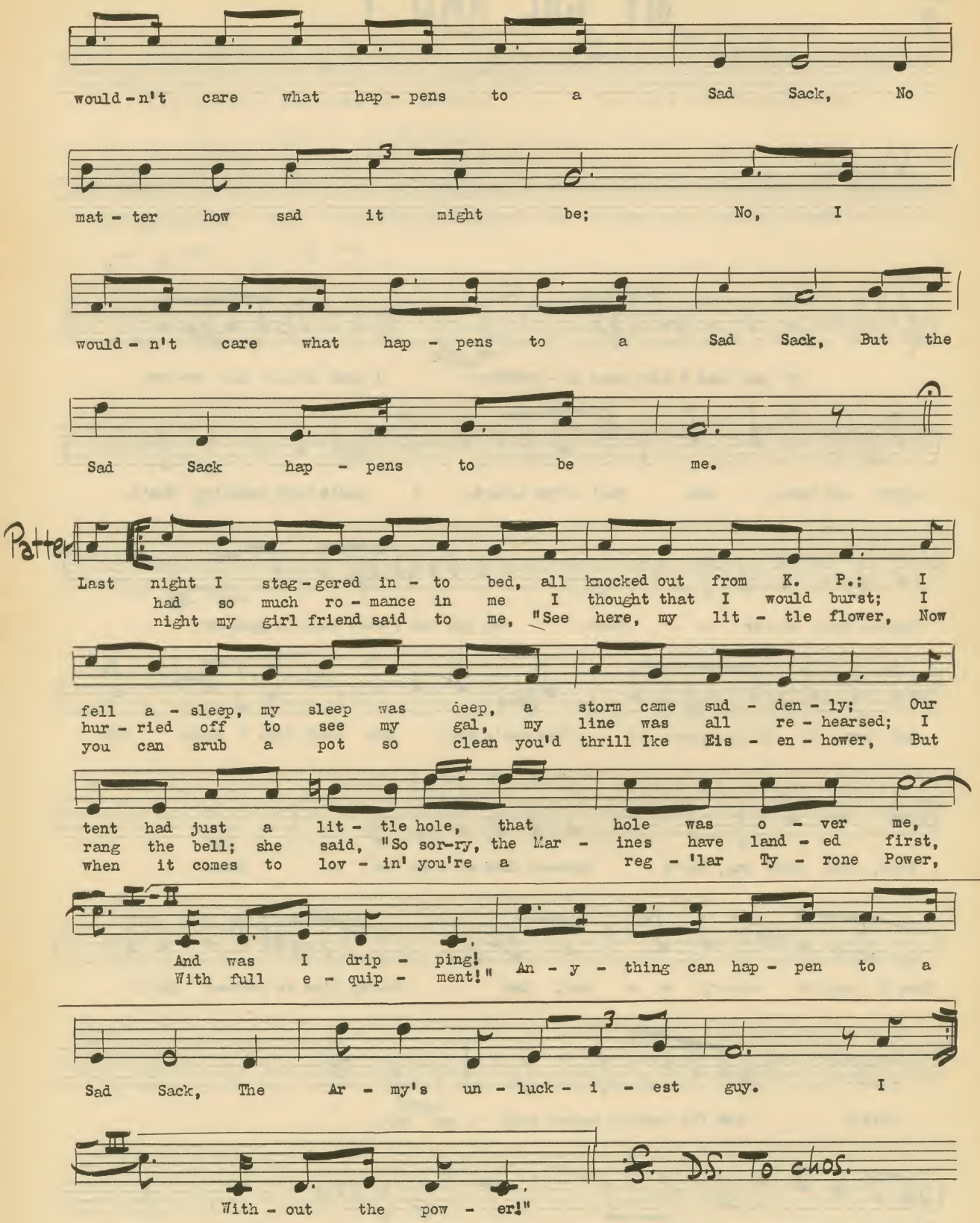
chos.

An - y - thing can hap - pen to a Sad Sack, The

Ar - my's un - luck - i - est guy. A

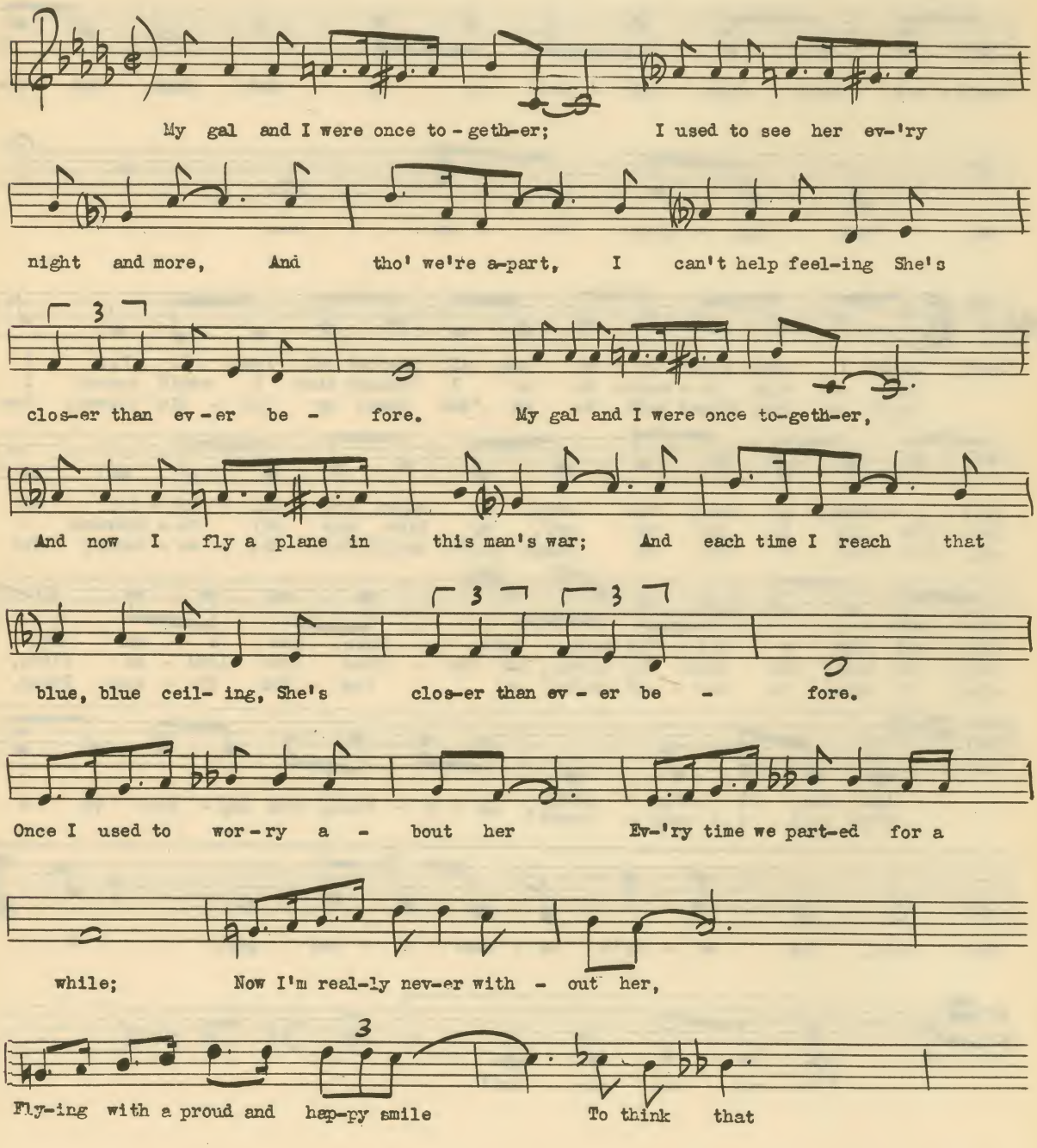
Sad Sack is a Sad Sack, and a Sad Sack

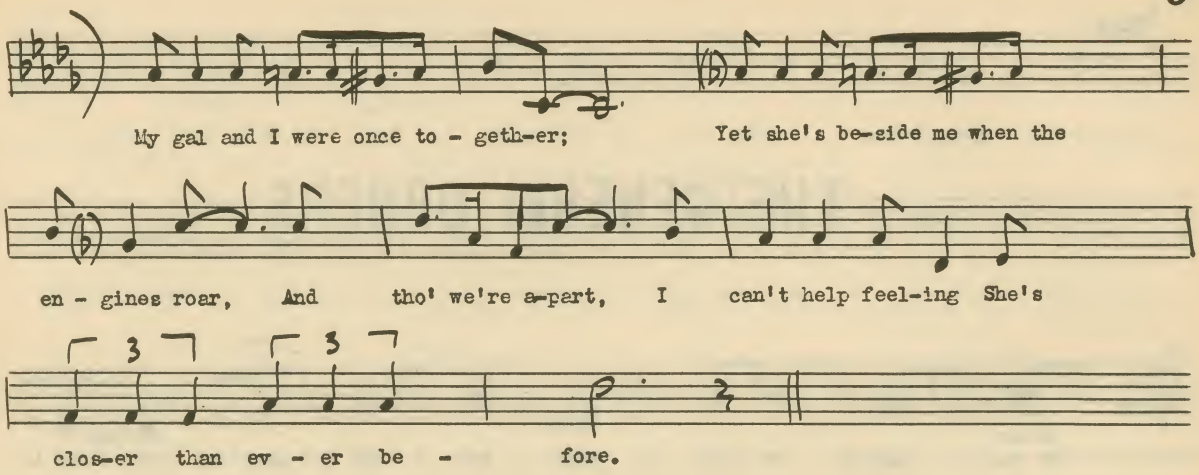
nev - er can un - der - stand why. I


would - n't care what hap - pens to a Sad Sack, No
mat - ter how sad it might be; No, I
would - n't care what hap - pens to a Sad Sack, But the
Sad Sack hap - pens to be me.
Patter
Last night I stag - gered in - to bed, all knocked out from K. P.; I
had so much ro - mance in me I thought that I would burst; I
night my girl friend said to me, "See here, my lit - tle flower, Now
fell a - sleep, my sleep was deep, a storm came sud - den - ly; Our
hur - ried off to see my gal, my line was all re - hearsed; I
you can srub a pot so clean you'd thrill Ike Eis - en - hower, But
tent had just a lit - tle hole, that hole was o - ver me,
rang the bell; she said, "So sor-ry, the Mar - ines have land - ed first,
when it comes to lov - in' you're a reg - 'lar Ty - rone Power,
And was I drip - ping!
With full e - quip - ment!"
An - y - thing can hap - pen to a
Sad Sack, The Ar - my's un - luck - i - est guy. I
With - out the pow - er!"
D.S. To chos.

MY GAL AND I

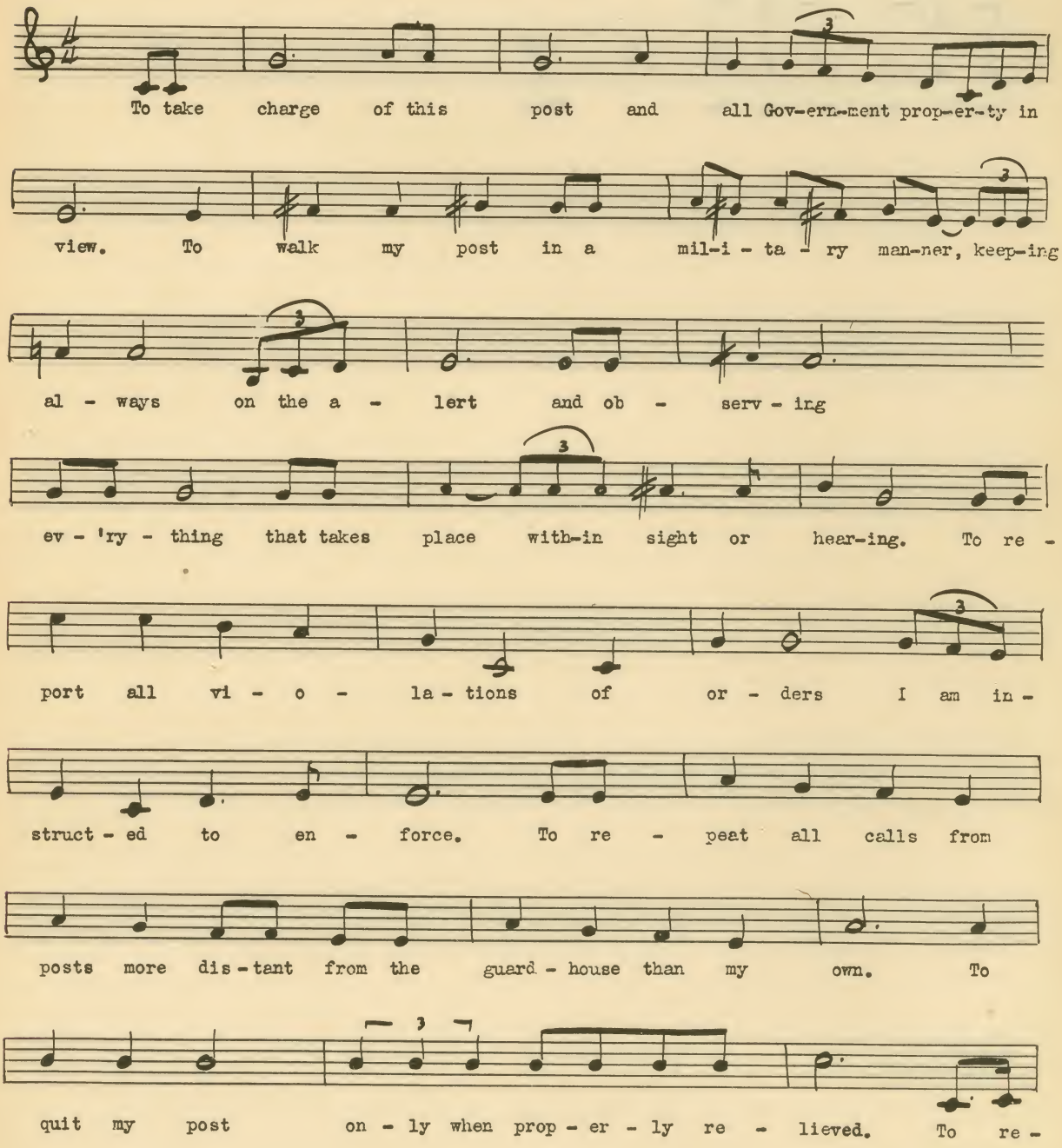
VOCAL

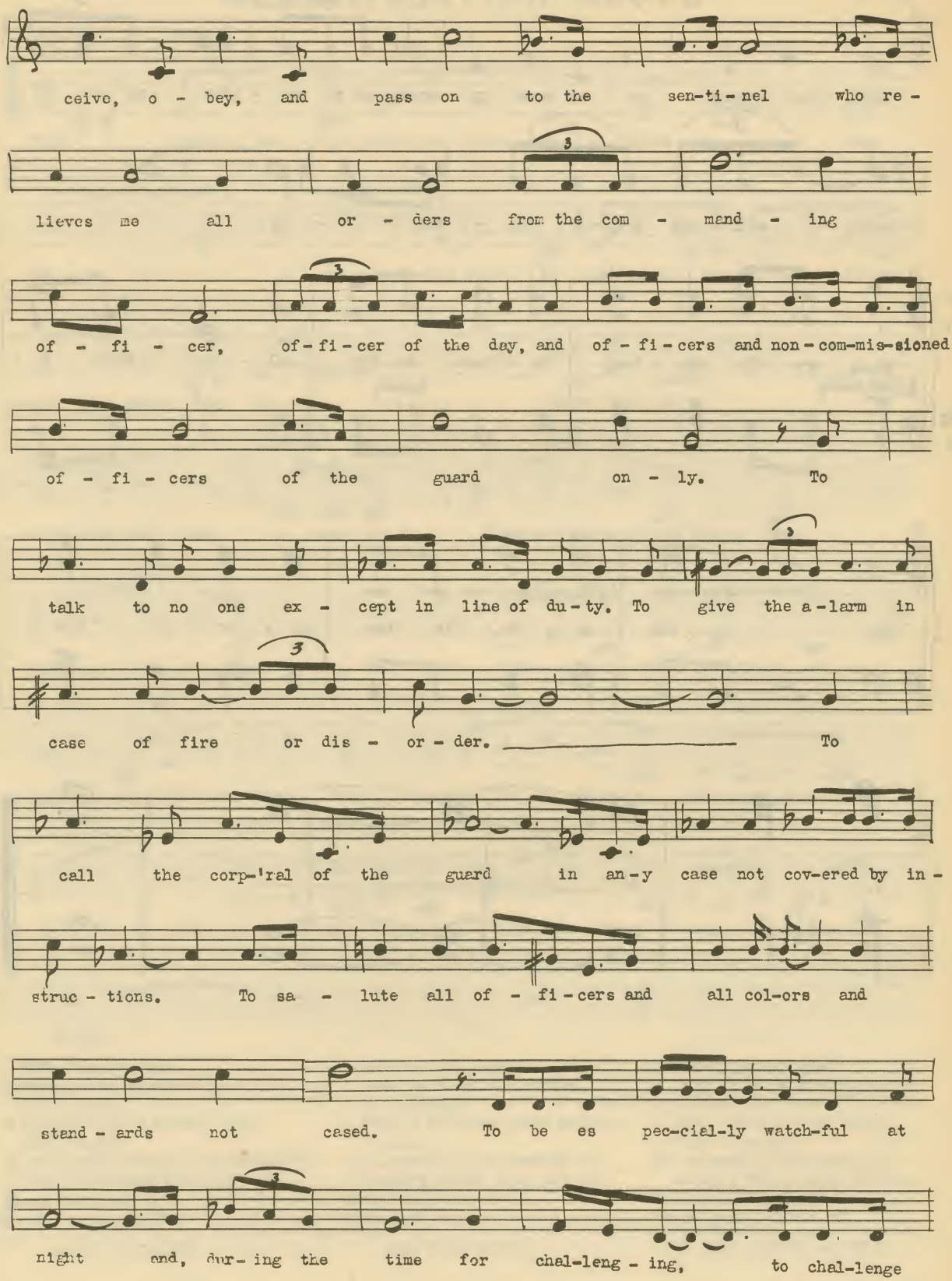


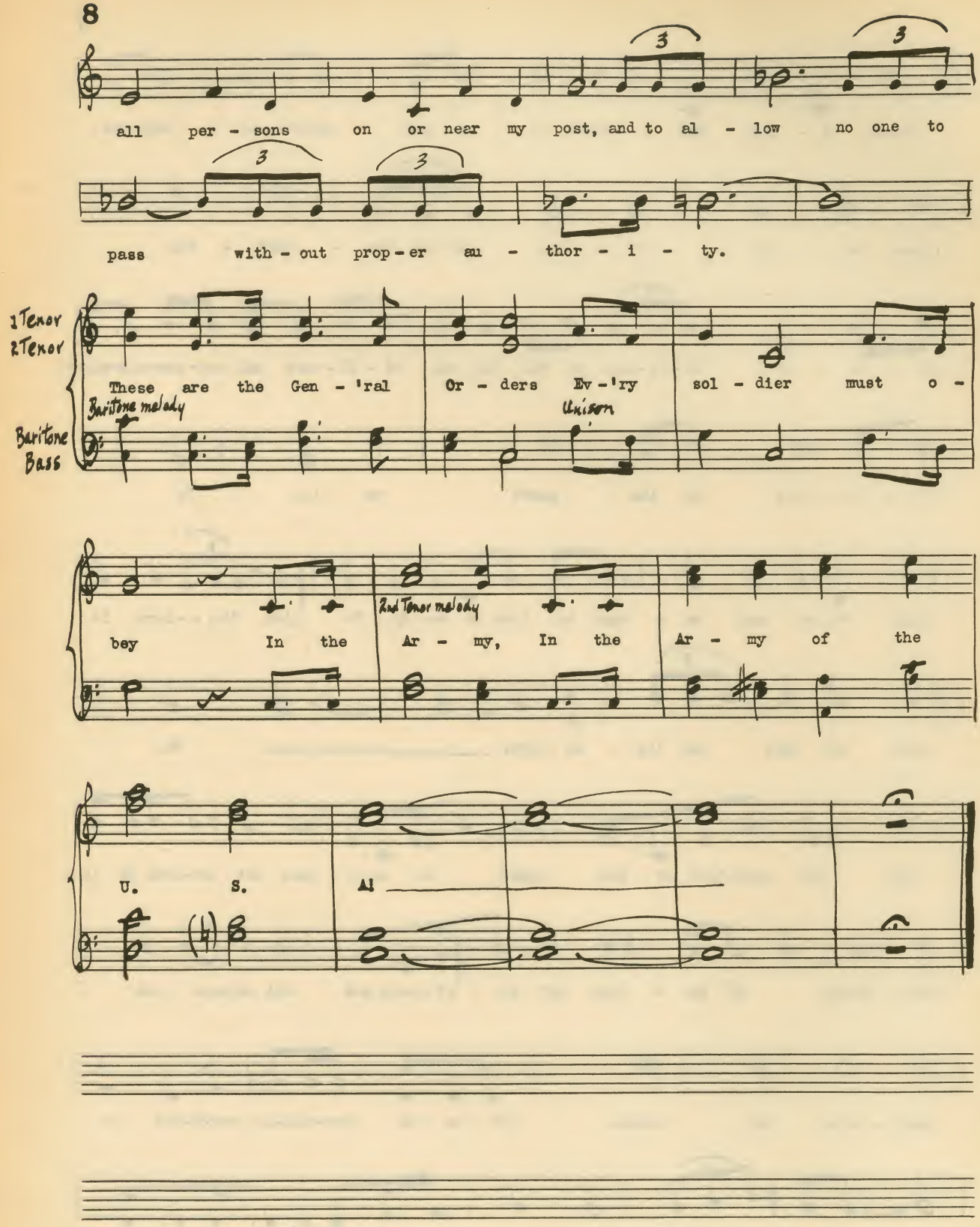

My gal and I were once to - geth-er;
Yet she's be-side me when the
en - gines roar, And tho' we're a-part, I can't help feel-ing She's
3
3
clos-er than ev - er be - fore.

Vocal

THE GENERAL ORDERS

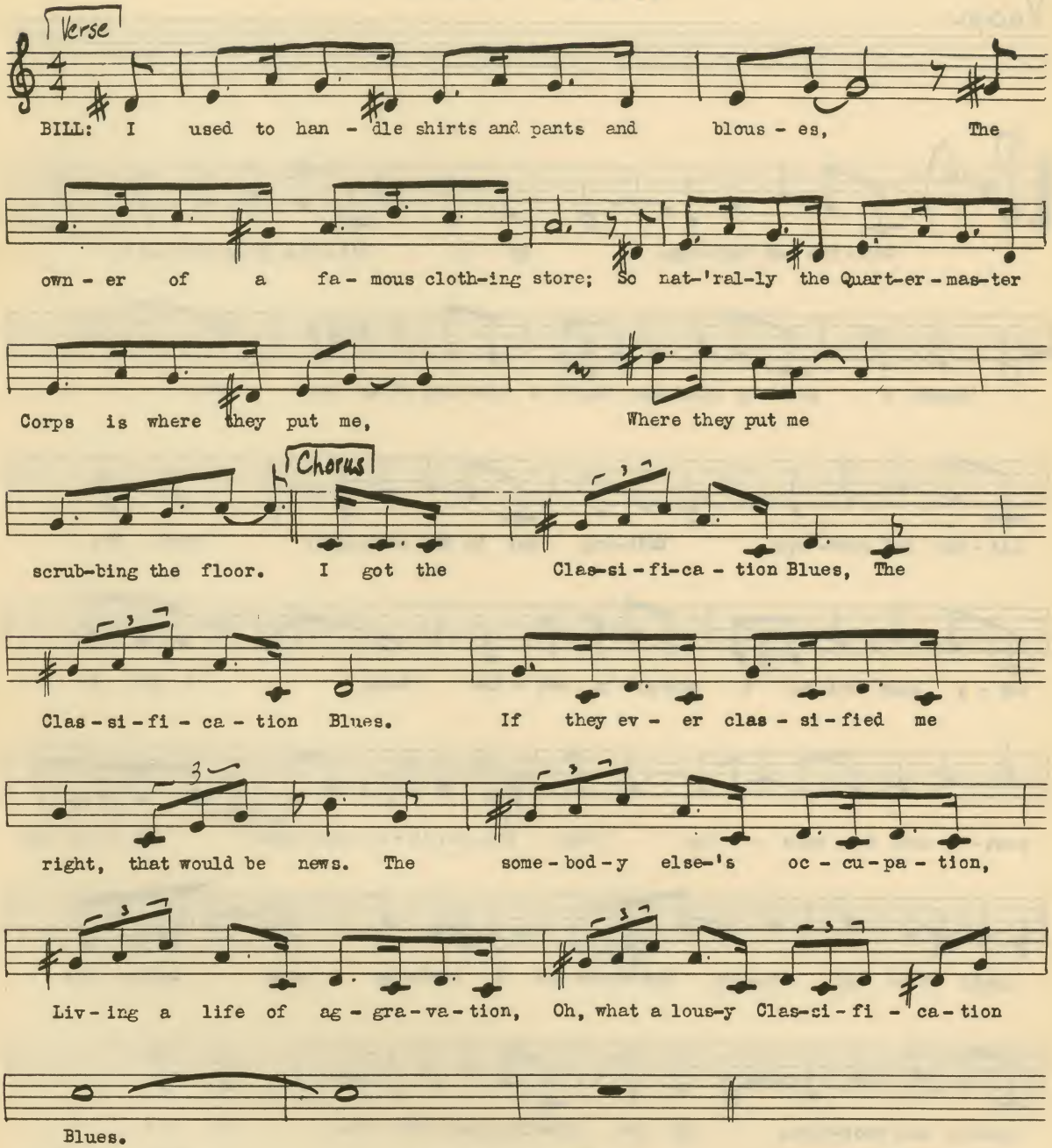



ceive, o - bey, and pass on to the sen-ti-nel who re -
lieves me all or - ders from the com - mand - ing
of - fi - cer, of-fi-cer of the day, and of - fi-cers and non-com-mis-sioned
of - fi - cers of the guard on - ly. To
talk to no one ex - cept in line of du-ty. To give the a-larm in
case of fire or dis - or - der. To
call the corp-'ral of the guard in an-y case not cov-ered by in -
struc - tions. To sa - lute all of - fi-cers and all col-ors and
stand - ards not cased. To be es pec-cial-ly watch-ful at
night and, dur-ing the time for chal-leng - ing, to chal-lenge


all per - sons on or near my post, and to al - low no one to
pass with - out prop - er au - thor - i - ty.
1 Tenor
2 Tenor
Baritone
Bass
These are the Gen - 'ral Or - ders Ev - 'ry sol - dier must o -
Baritone melody
Unison
bey In the Ar - my, In the Ar - my of the
2nd Tenor melody
U. S. Al

Vocal

CLASSIFICATION BLUES



BEN: (2nd Verse)
I used to be a pro at golf
and tennis,
A pro who had a record long
and bright;
So naturally the pro department's
just the place they put me,
Where they put me
By the green light.

ALL SING CHORUS

HARRY: (3rd Verse)
I used to play the horses
at Jamaica;
I made a million bucks before
I quit;
So naturally the Cavalry is
exactly where they put me,
Where they put me
Shovelin' it.

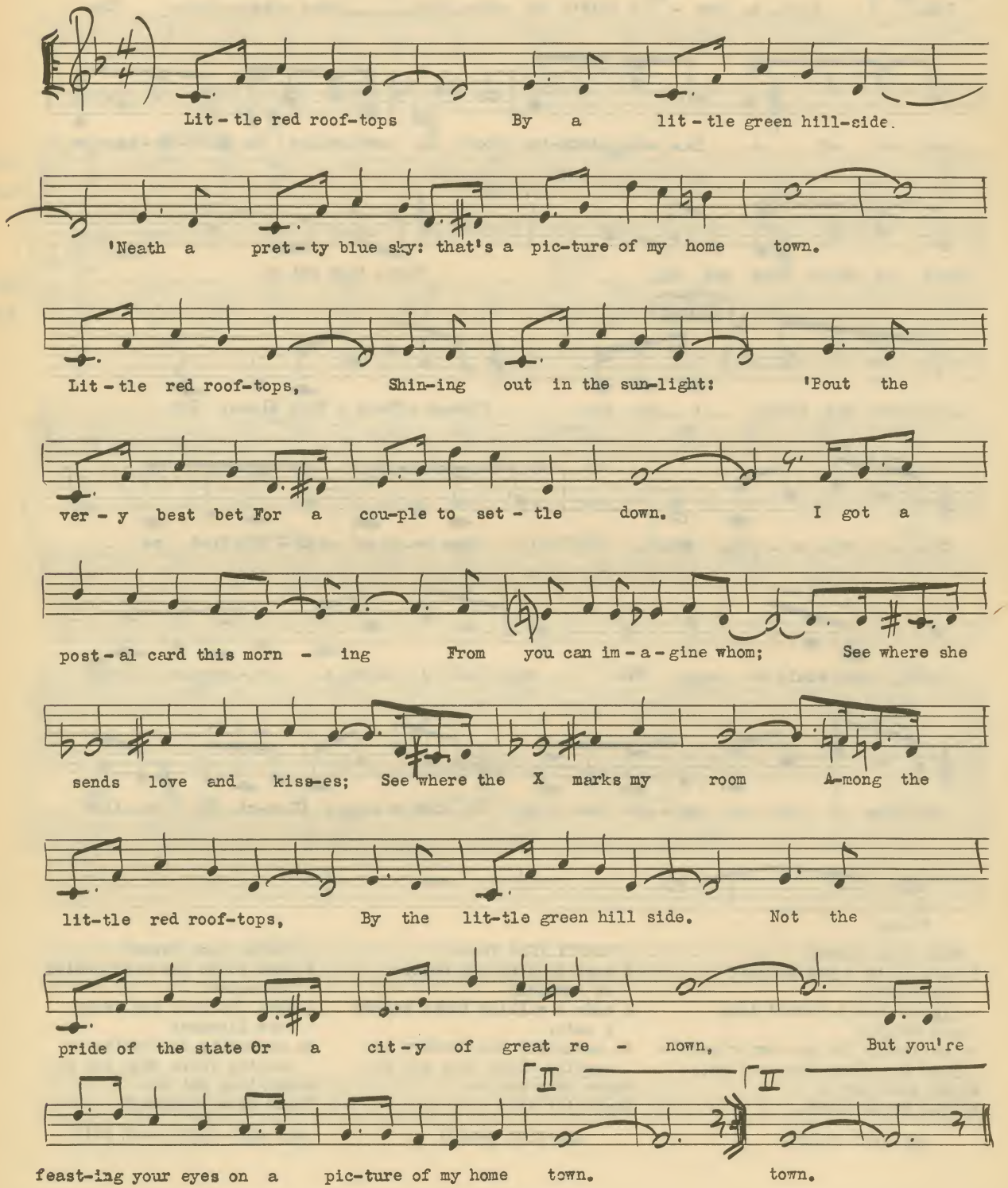
ALL SING CHORUS

STEVE: (4th Verse)
I used to be the city health
inspector;
I knew the cure for every
rare disease;
So naturally the Medics is
exactly where they put me,
Where they put me.
"Bend over, please."

ALL SING CHORUS AND EXIT

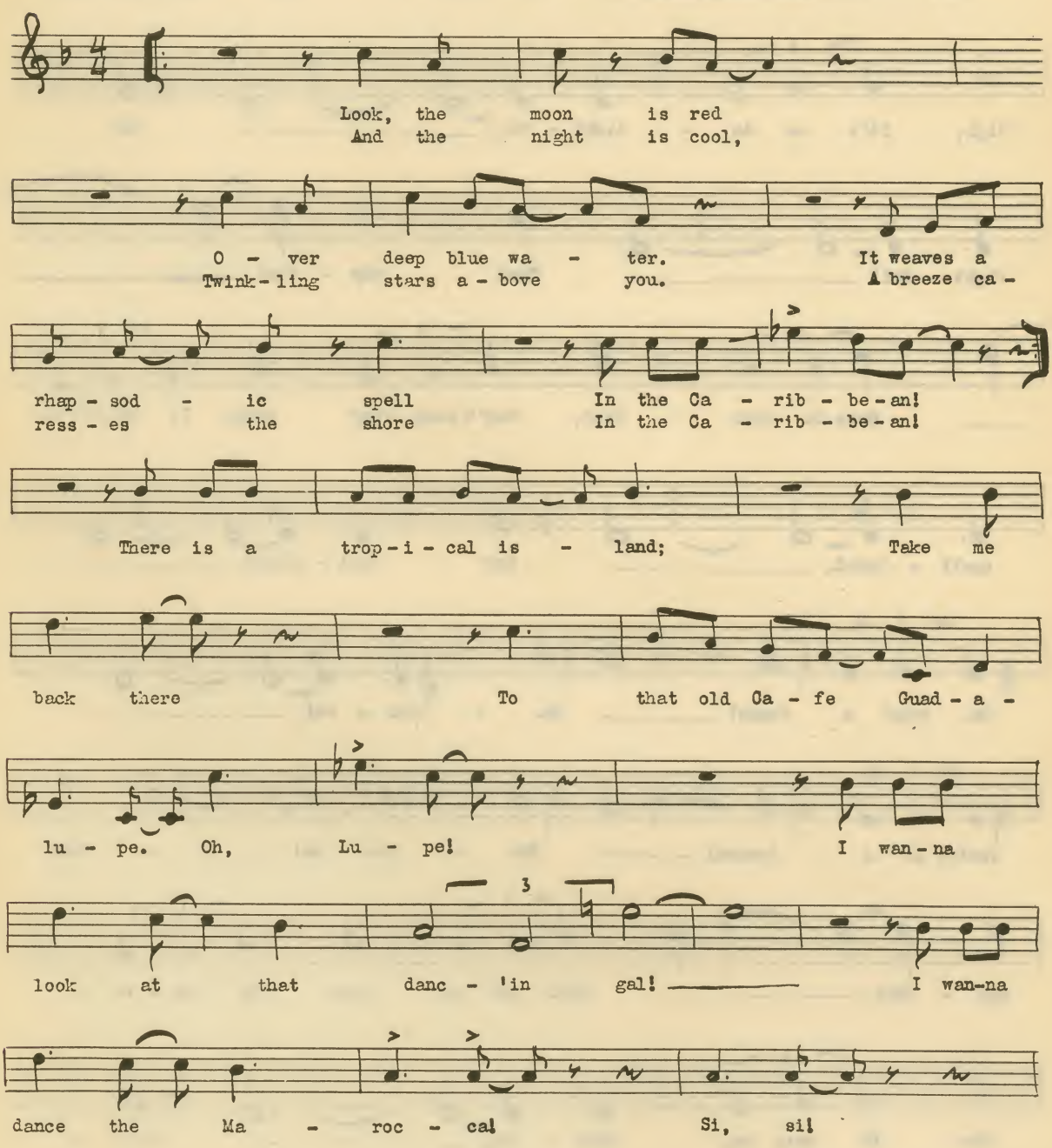
10 Vocal

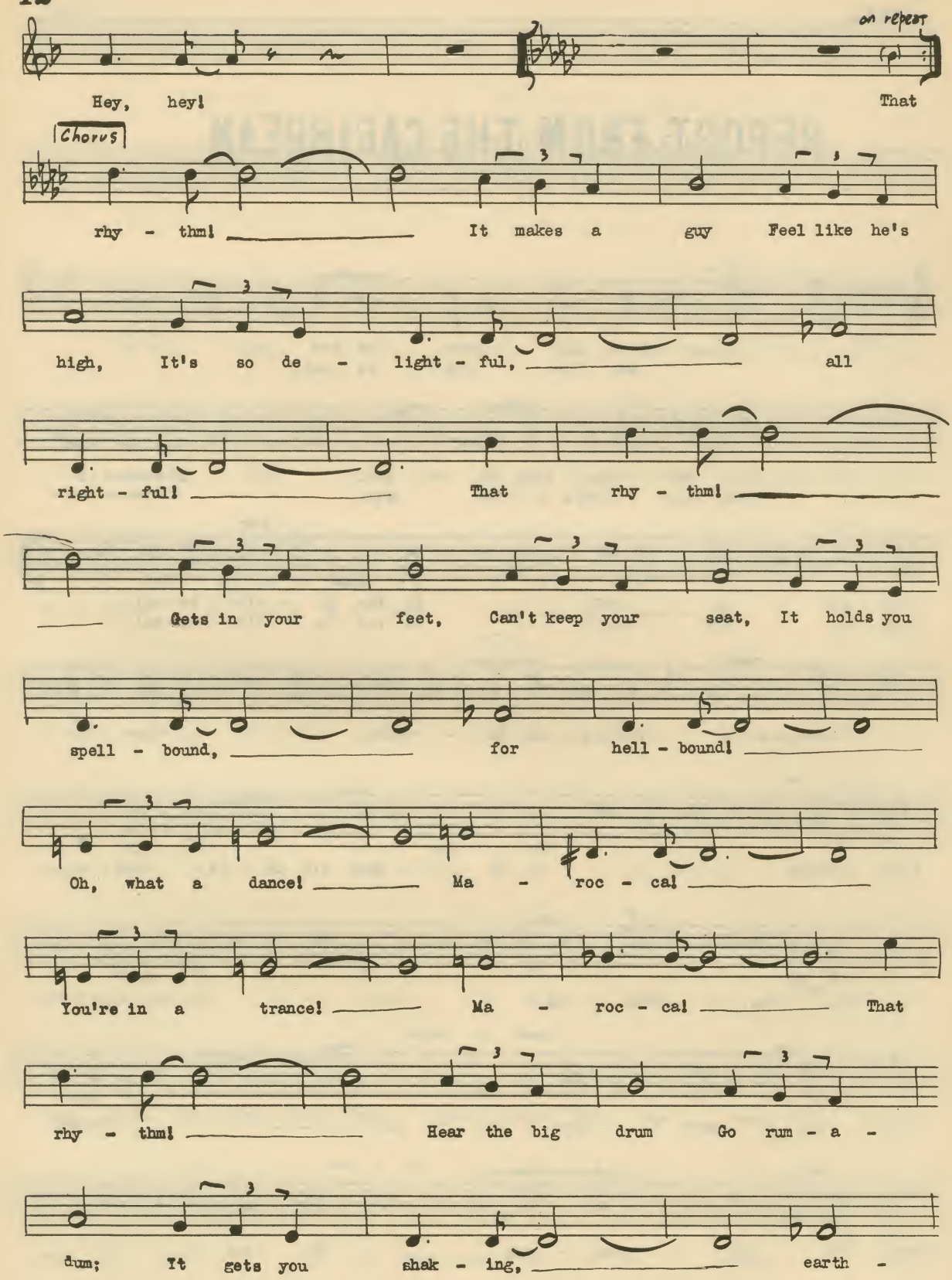
ROOF TOPS

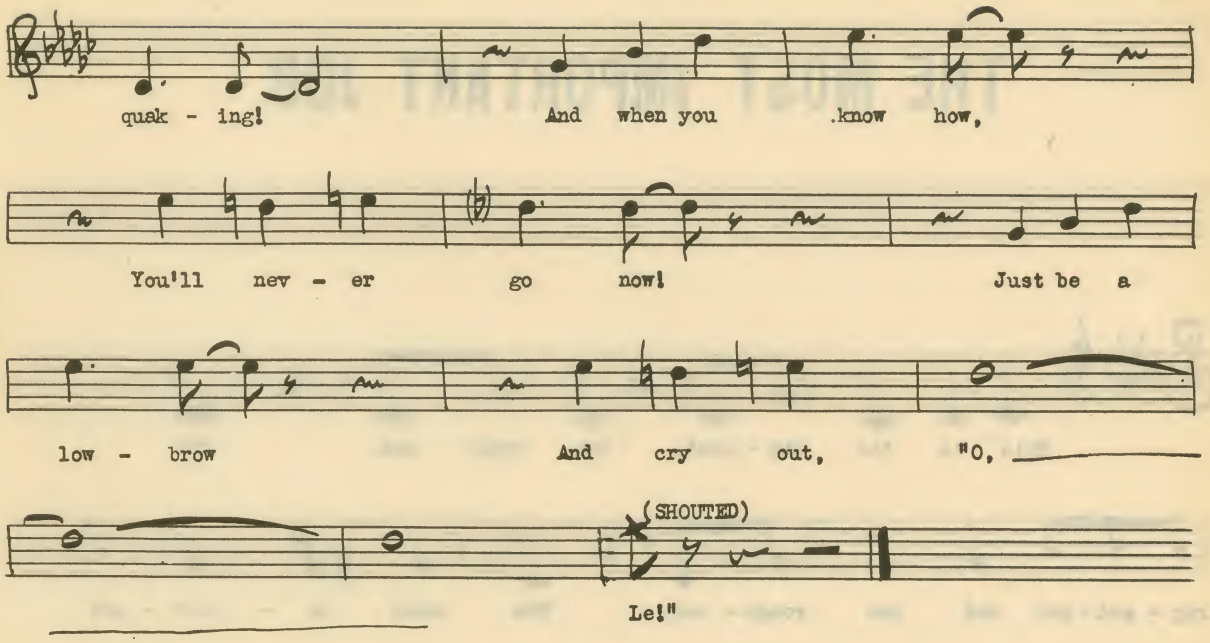


Vocal

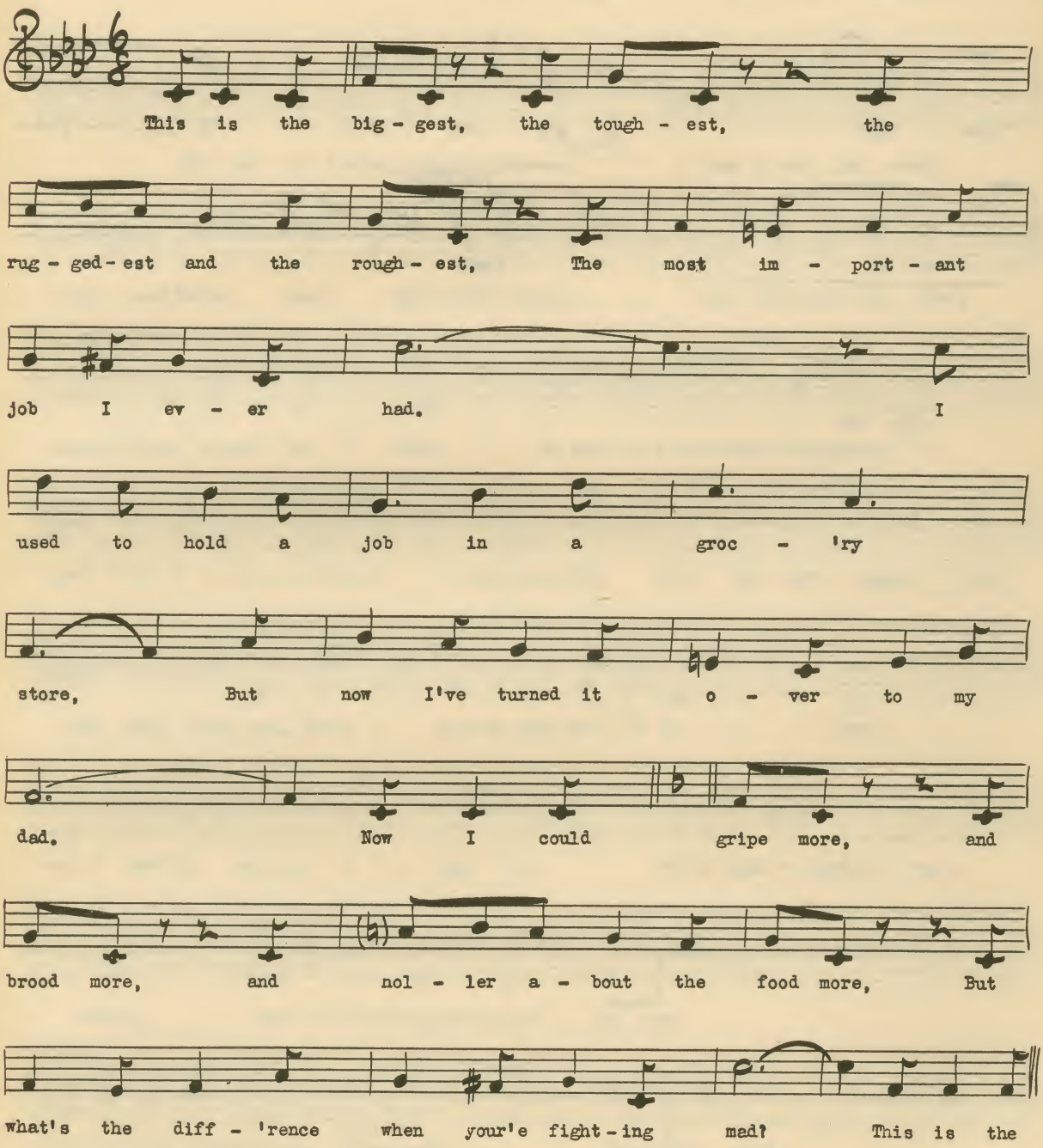
REPORT FROM THE CARIBBEAN

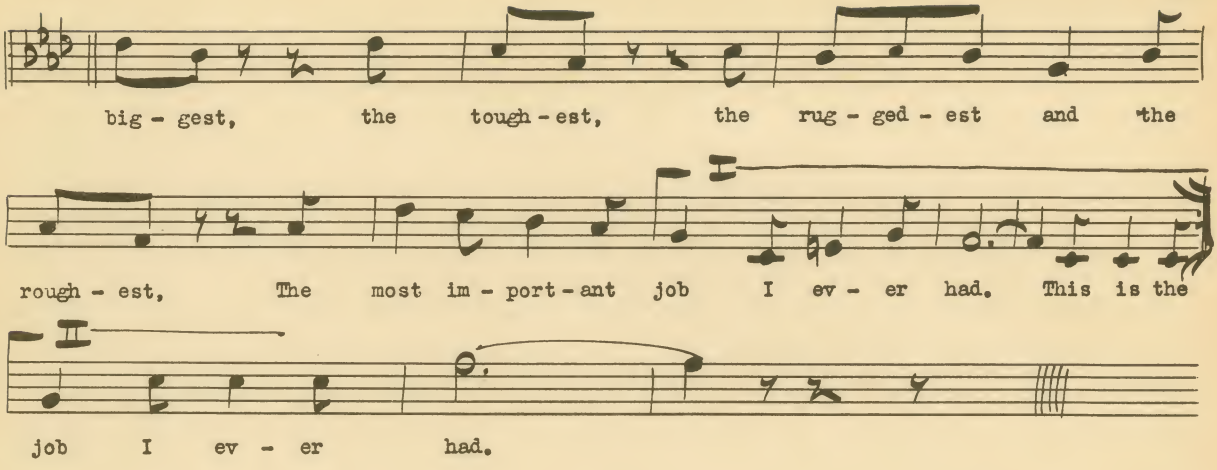



on repeat
Hey, hey!
That
Chorus
rhy - thm! It makes a guy Feel like he's
high, It's so de - light - ful, all
right - ful! That rhy - thm!
Gets in your feet, Can't keep your seat, It holds you
spell - bound, for hell - bound!
Oh, what a dance! Ma - roc - ca!
You're in a trance! Ma - roc - ca! That
rhy - thm! Hear the big drum Go rum - a -
dum; It gets you shak - ing, earth -


quak - ing!
And when you know how,
You'll nev - er go now!
Just be a
low - brow
And cry out, "O,
(SHOUTED)
Le!"

THE MOST IMPORTANT JOB





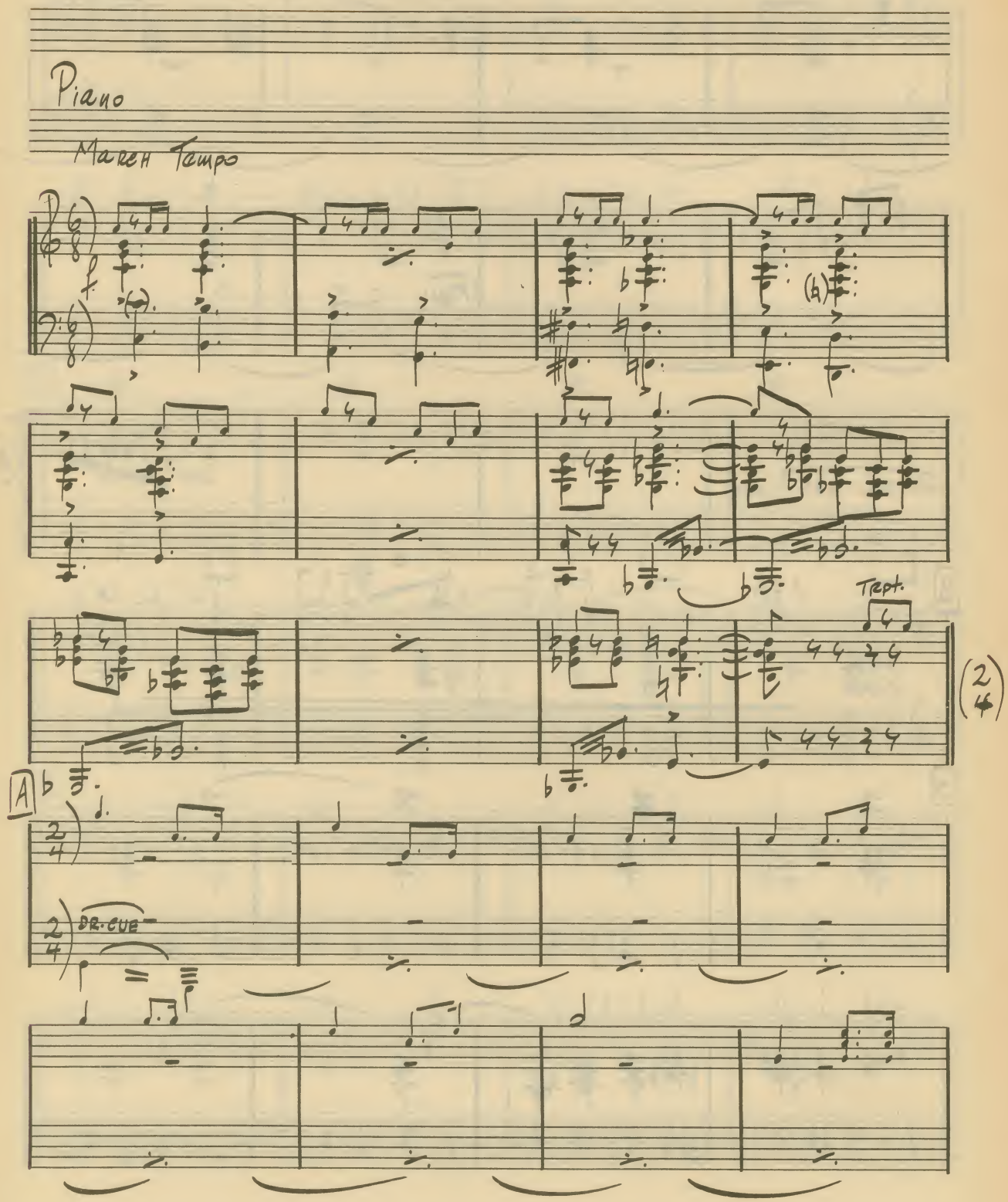
2ND VERSE

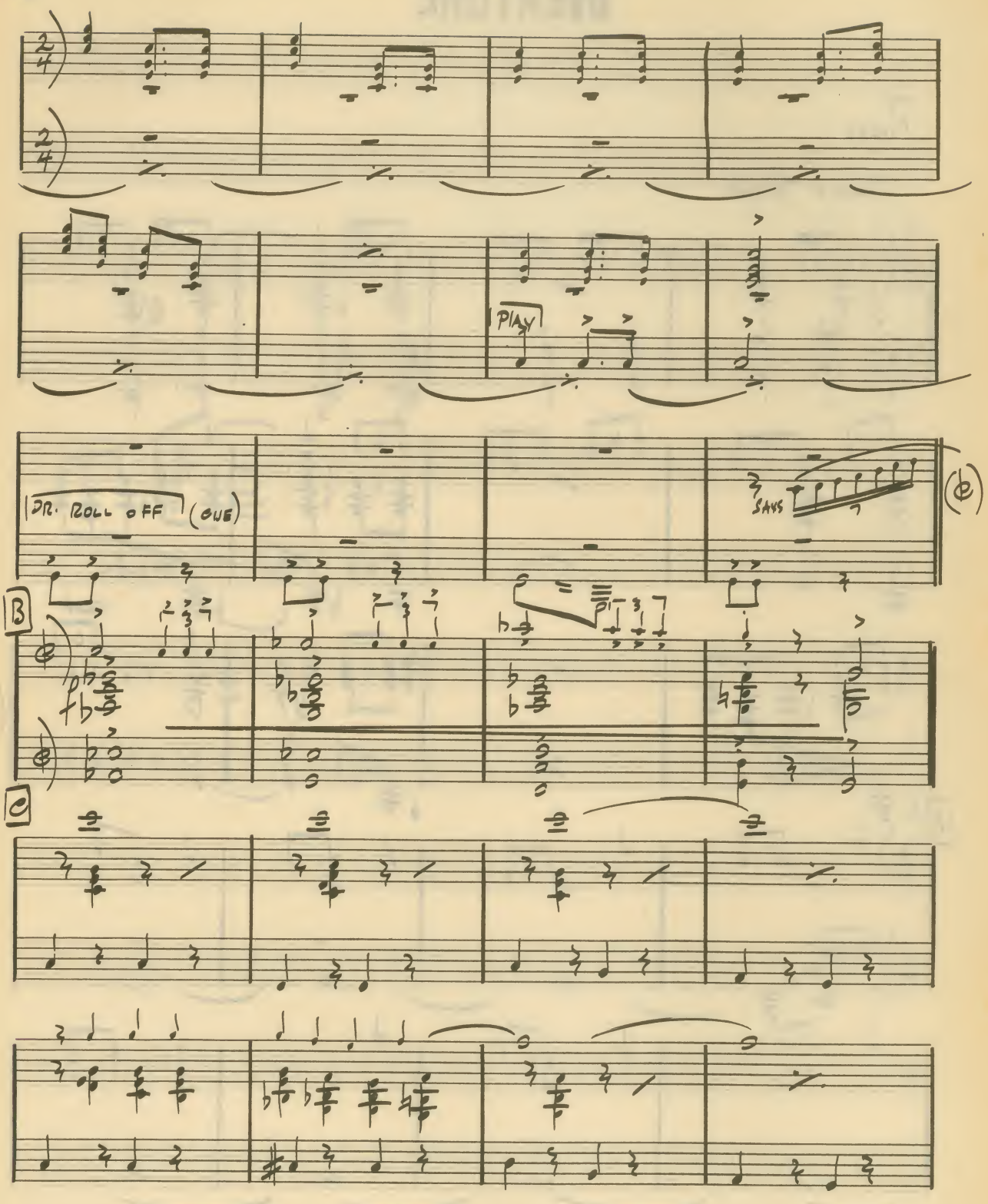
This is the biggest, the hardest, the battle 'em yard-by-yardest,
The most important job I ever did.
I used to keep the books in the Nat'nal Bank;
Now that's done by a fourteen-year-old kid.
Now I could sleep more, and shave more, and get me the dames I crave more,
But what's the diff'rence when you're fighting mad?
This is the biggest, the toughest, the ruggedest and the roughest,
The most important job I ever had.

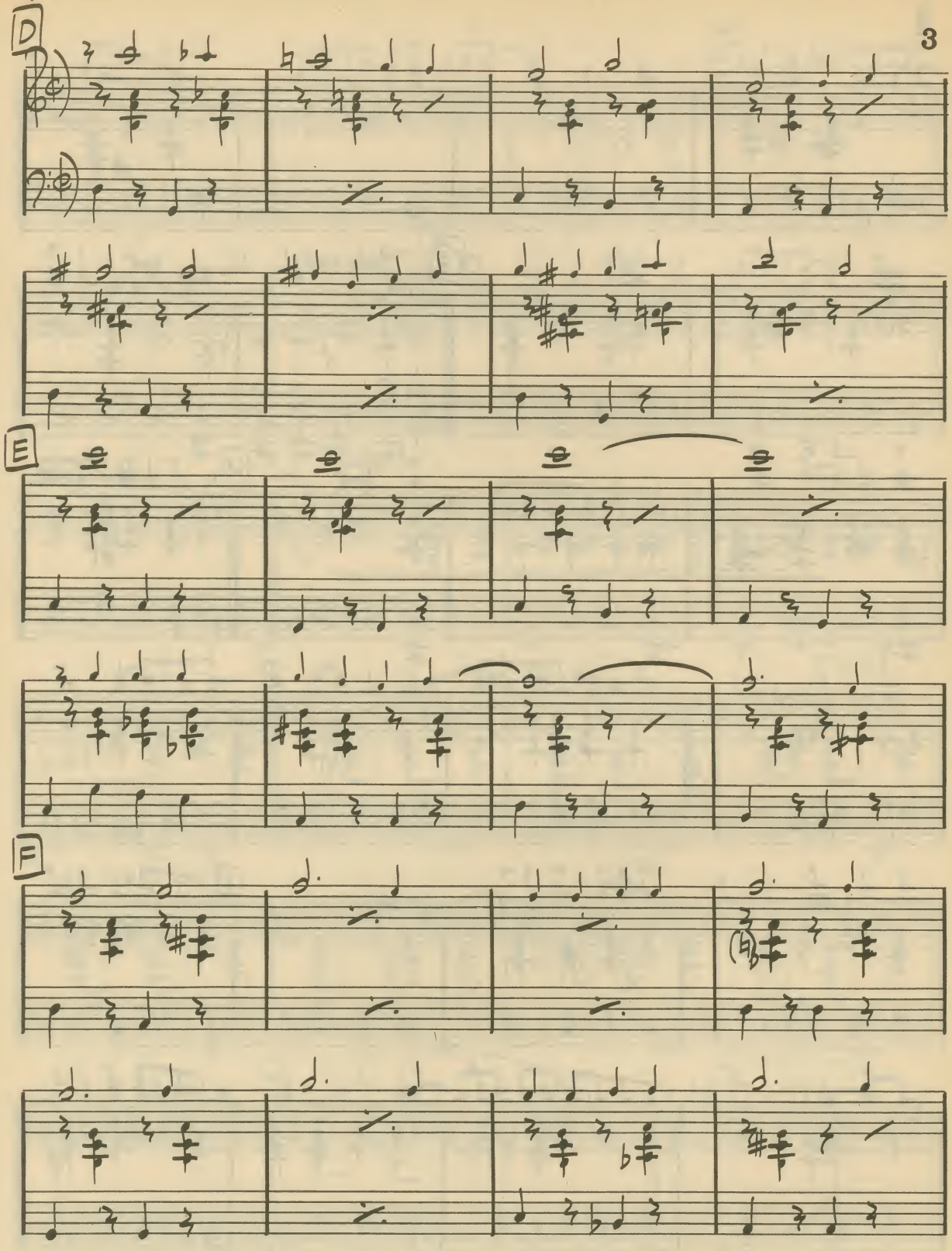
3RD VERSE

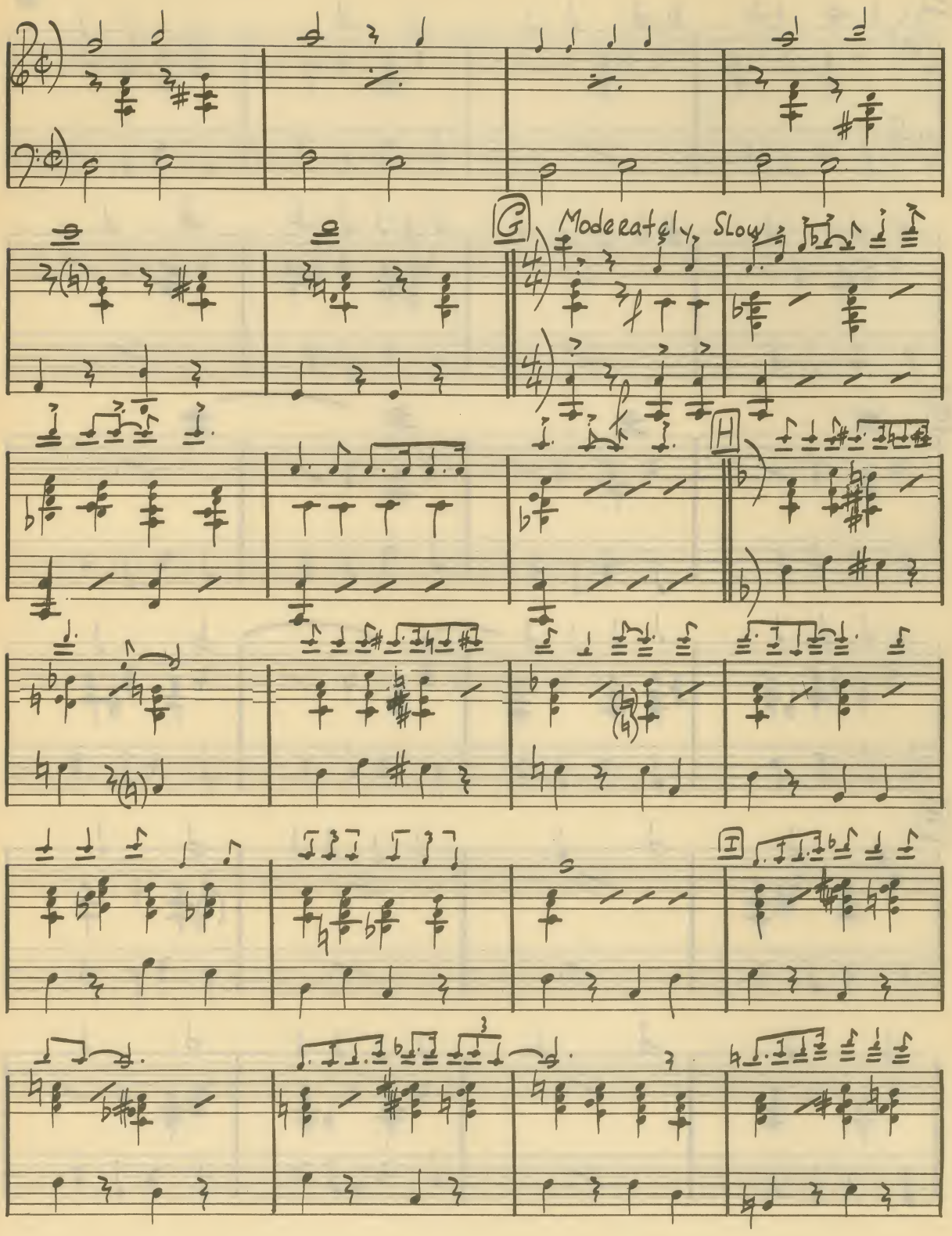
This is the biggest, the strongest, the rottenest, and the wrongest,
The most important enemy I've met.
I once was in the ring fighting heavyweights,
But that was just a sissy minuet.
I could be cleaner, and neater, and temperament'ly sweeter,
But what's the diff'rence when you're fighting mad?
This is the biggest, the toughest, the ruggedest, and the roughest,
The most important job I ever had.

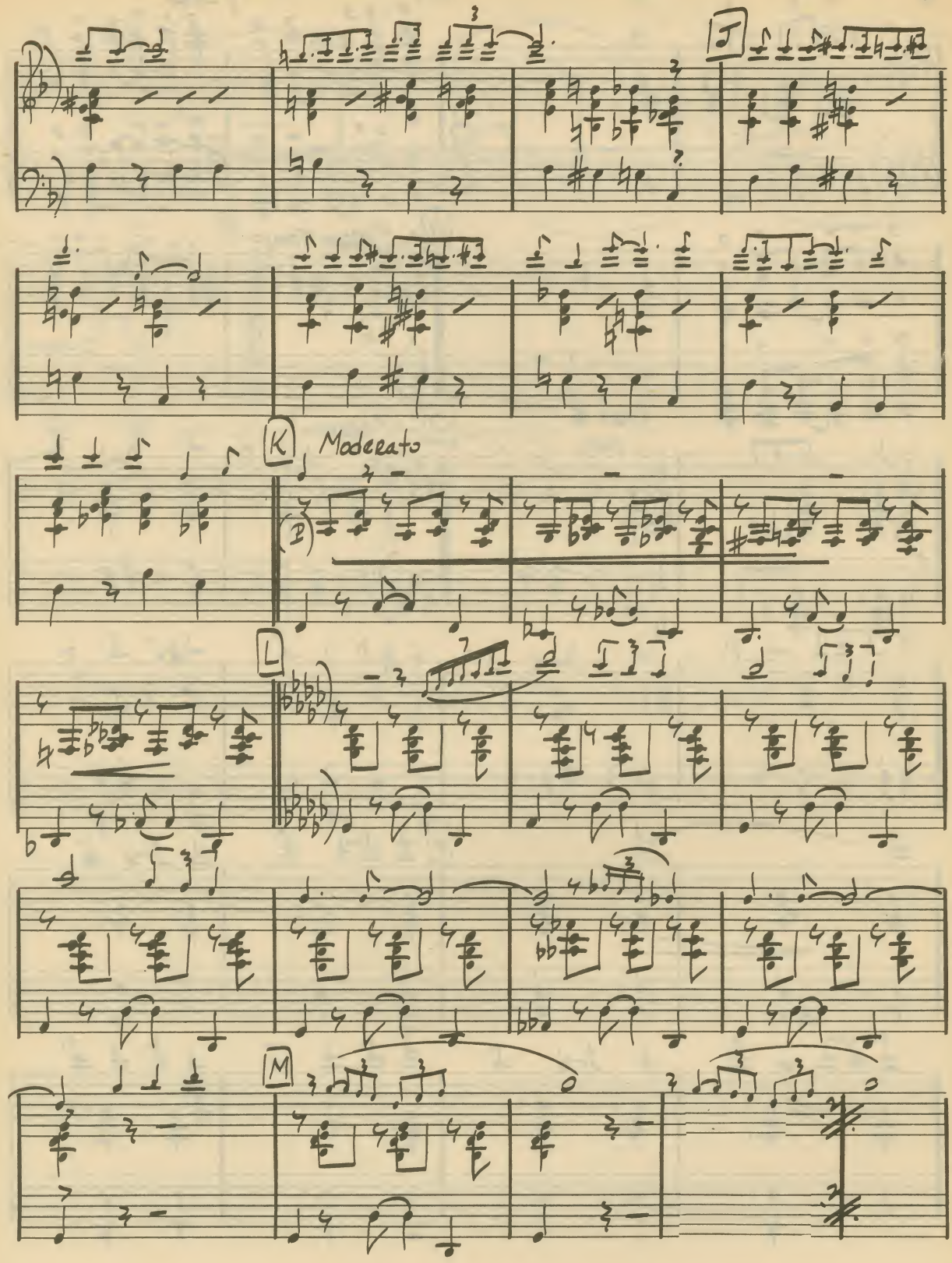
OVERTURE

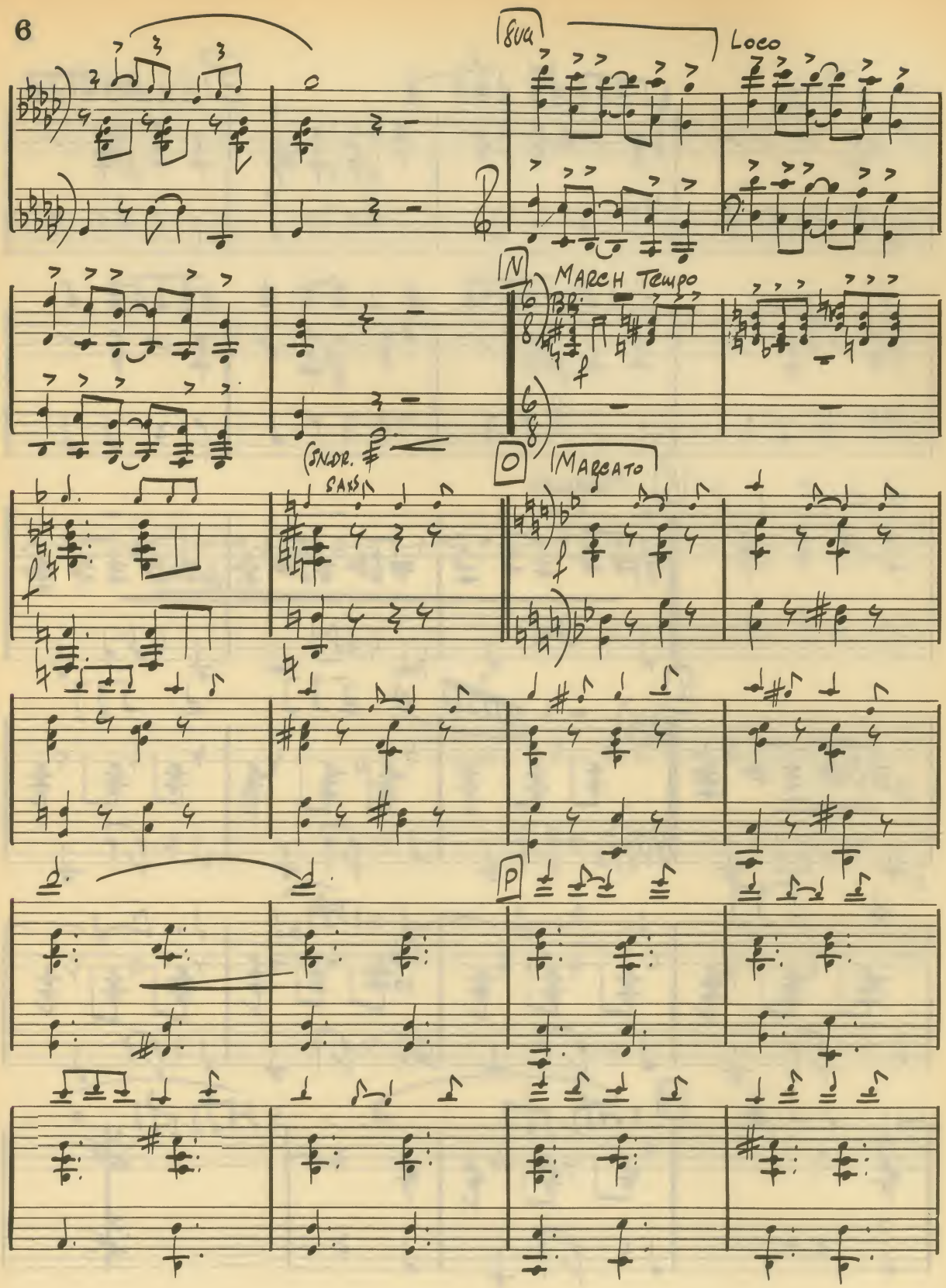


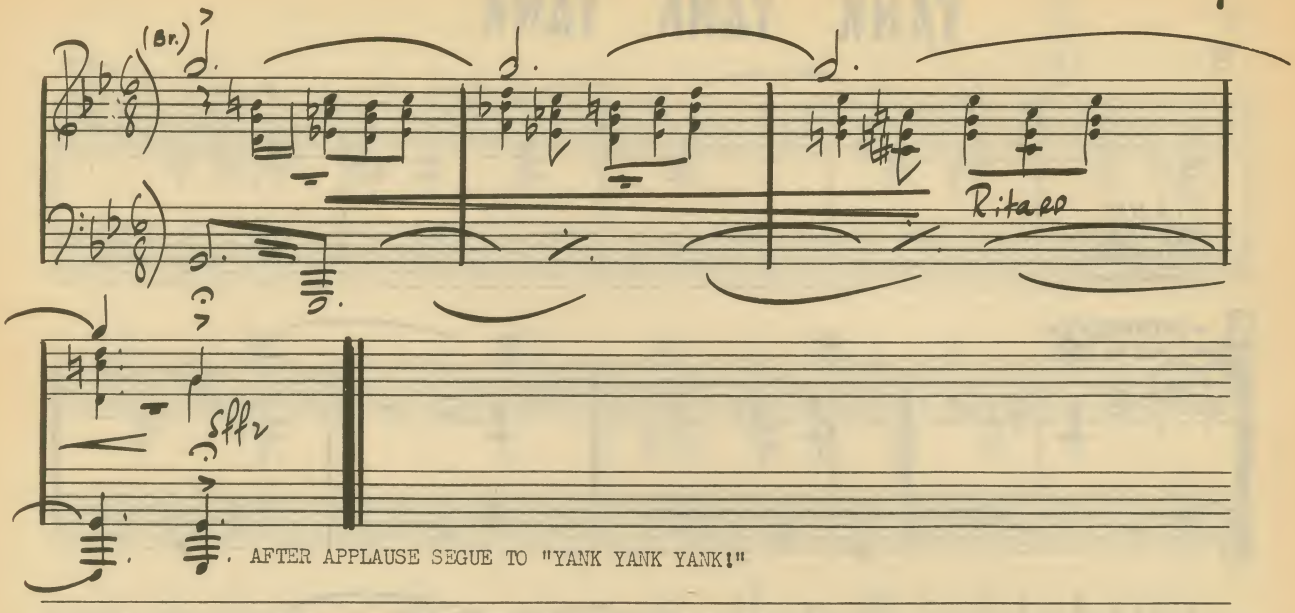

PLAY
DR. ROLL OFF (CUE)
SAXS
B
C


D
E
F


G
Moderately, Slow
H

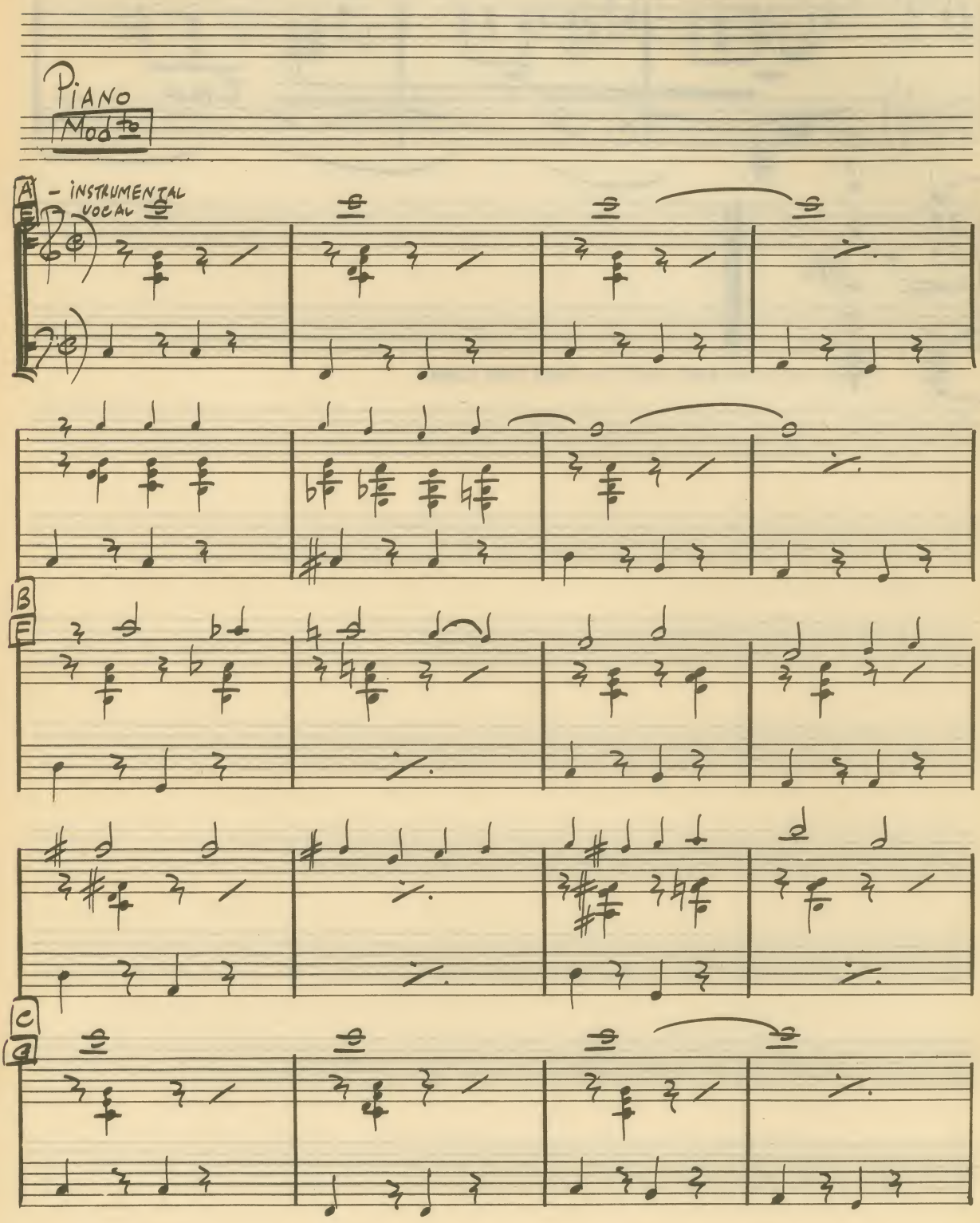

J
K
Moderato
L
M

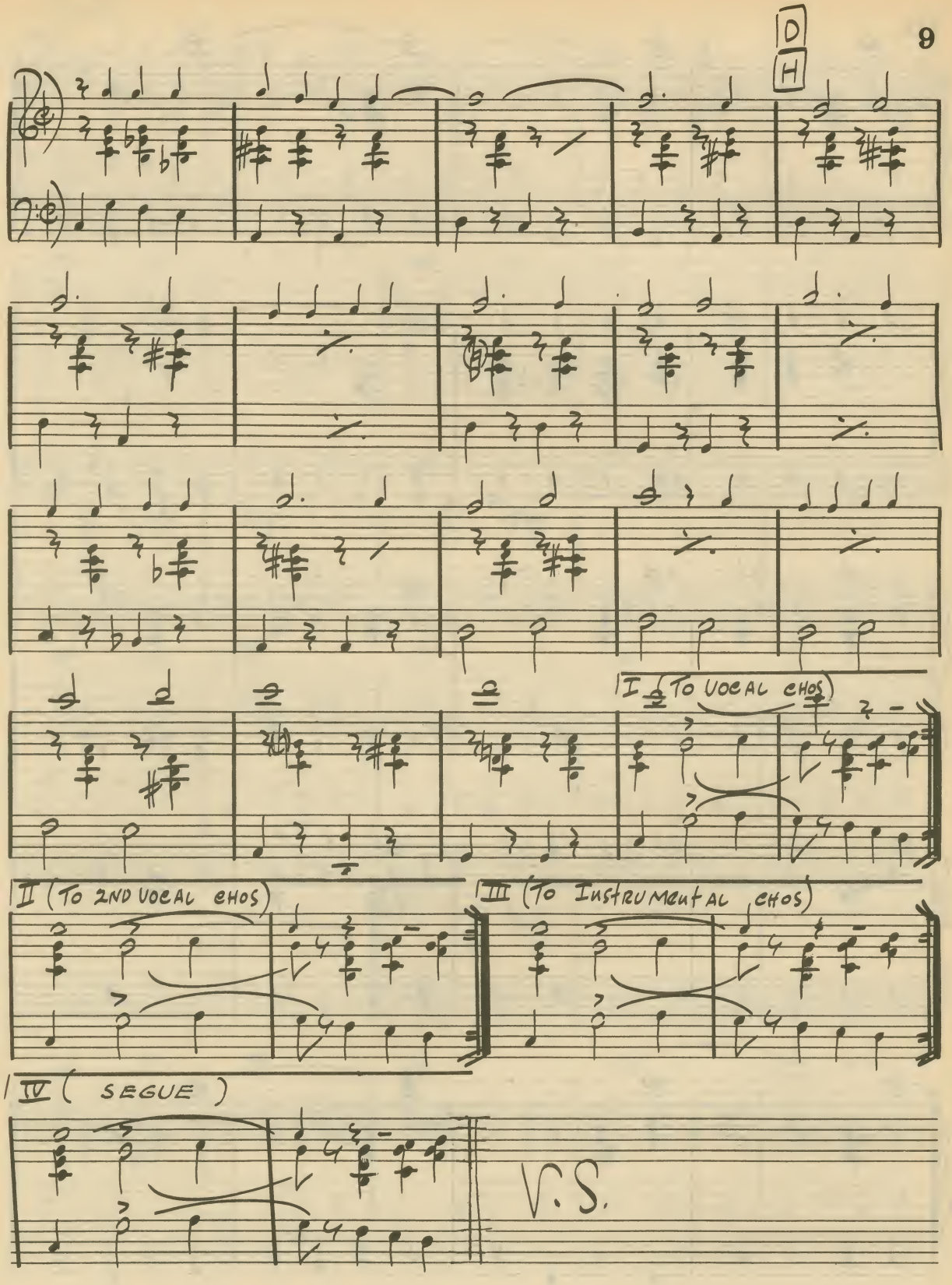

8va
Loco
N
MARCH Tempo
(SNDR. SANS)
O
MARCATO
P

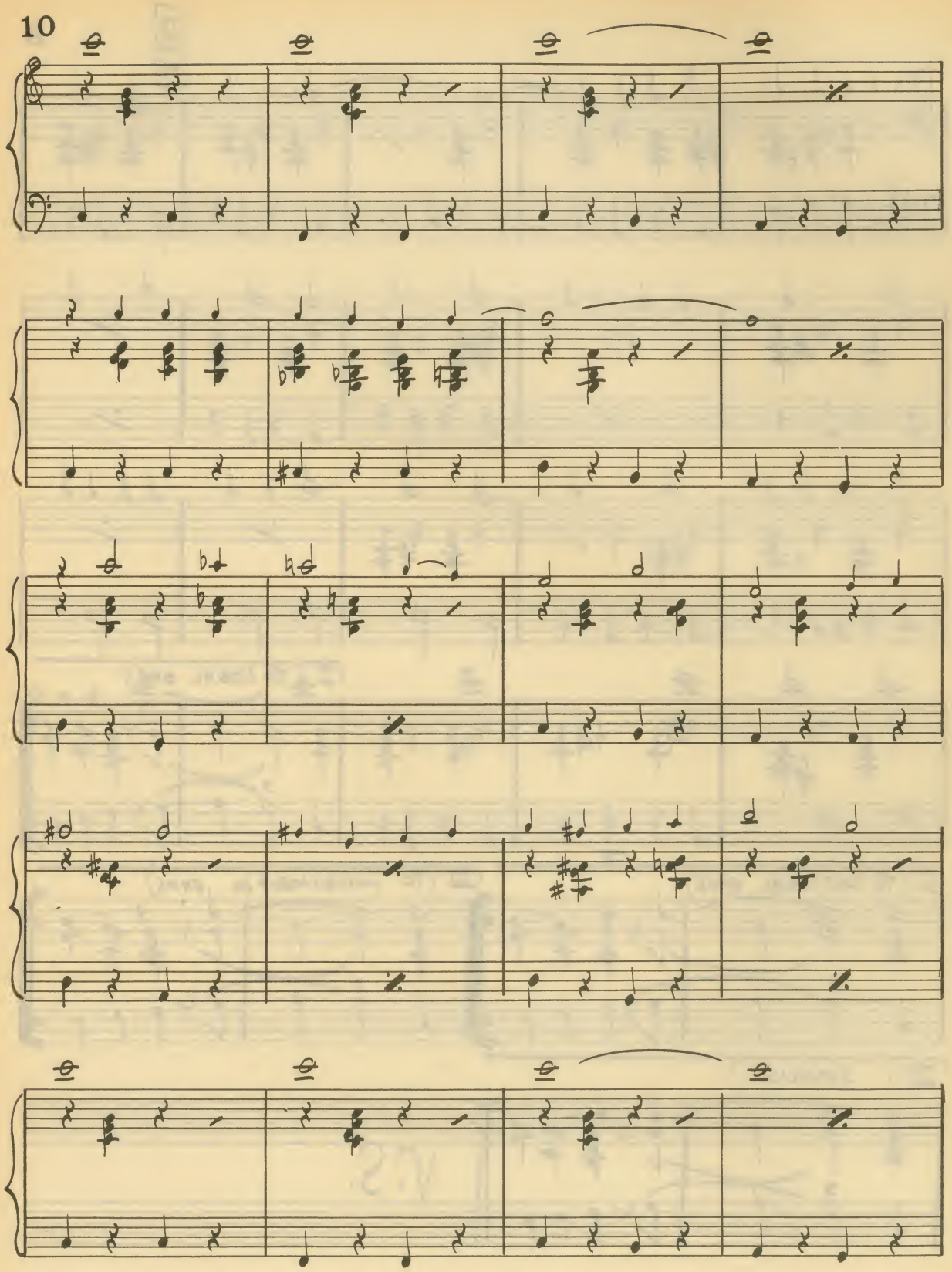


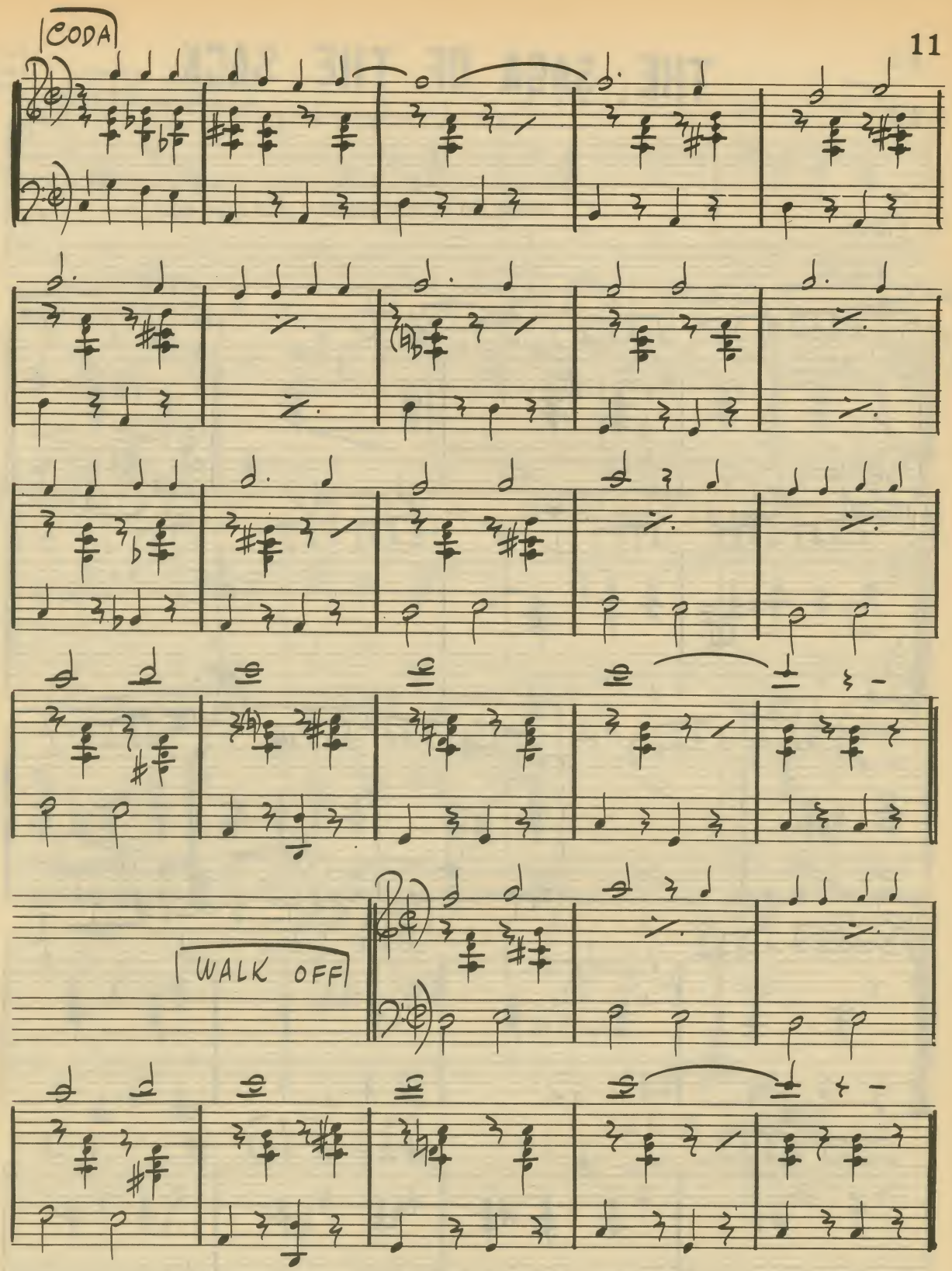
AFTER APPLAUSE SEGUE TO "YANK YANK YANK!"

YANK YANK YANK




D
H
I (To Vocal Echos)
II (To 2nd Vocal Echos)
III (To Instrumental Echos)
IV (SEGUE)
V.S.

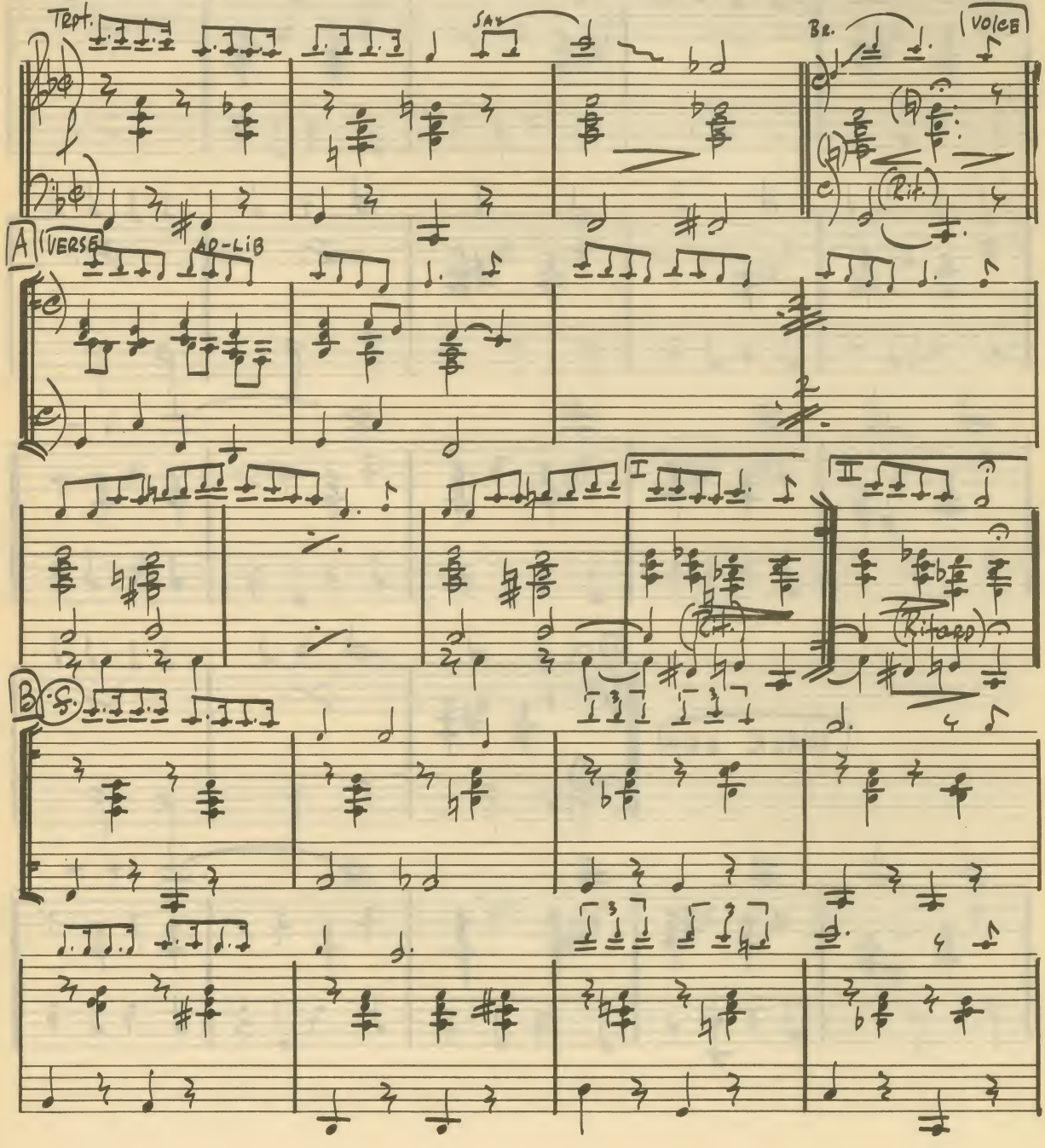


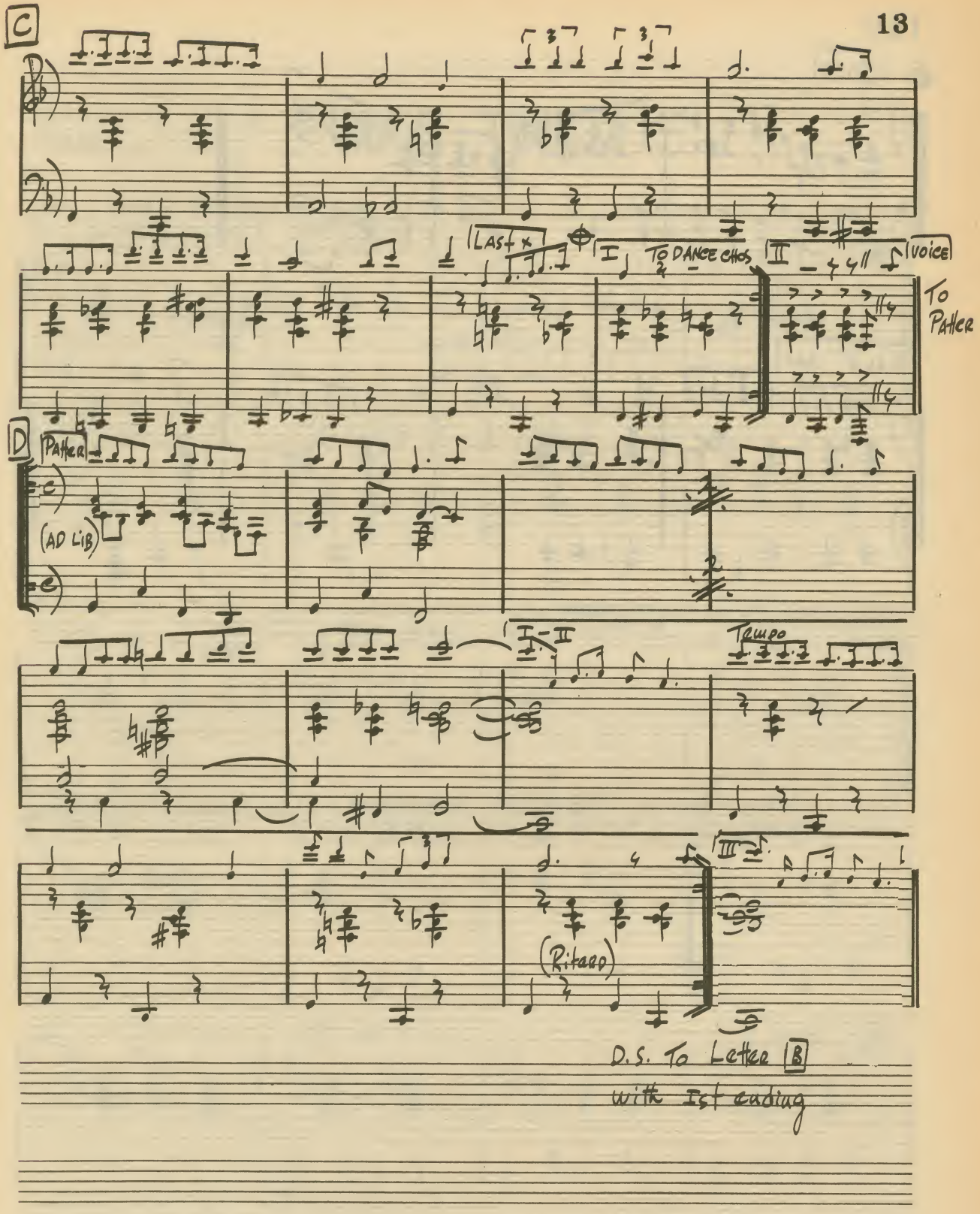

CODA
WALK OFF

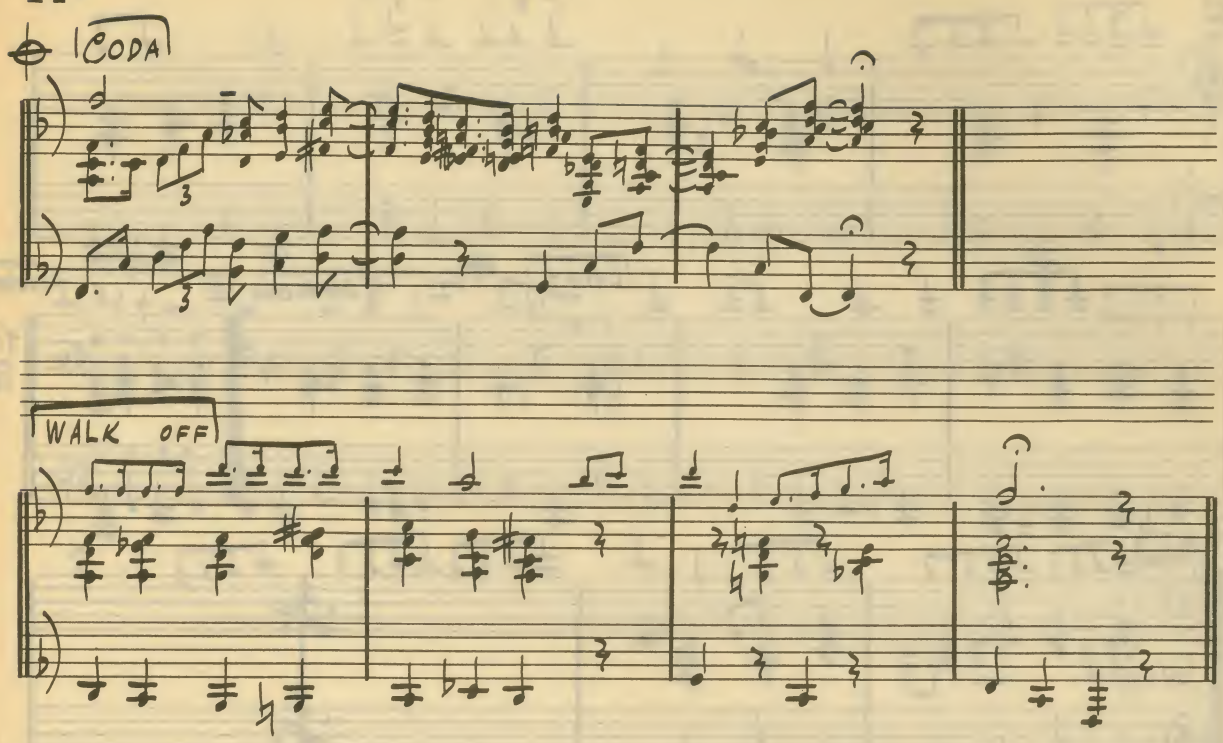
THE SAGA OF THE SACK

Piano

CUE - SERVES 130 MILLION PEOPLE (MIKE SAYS "BAH")

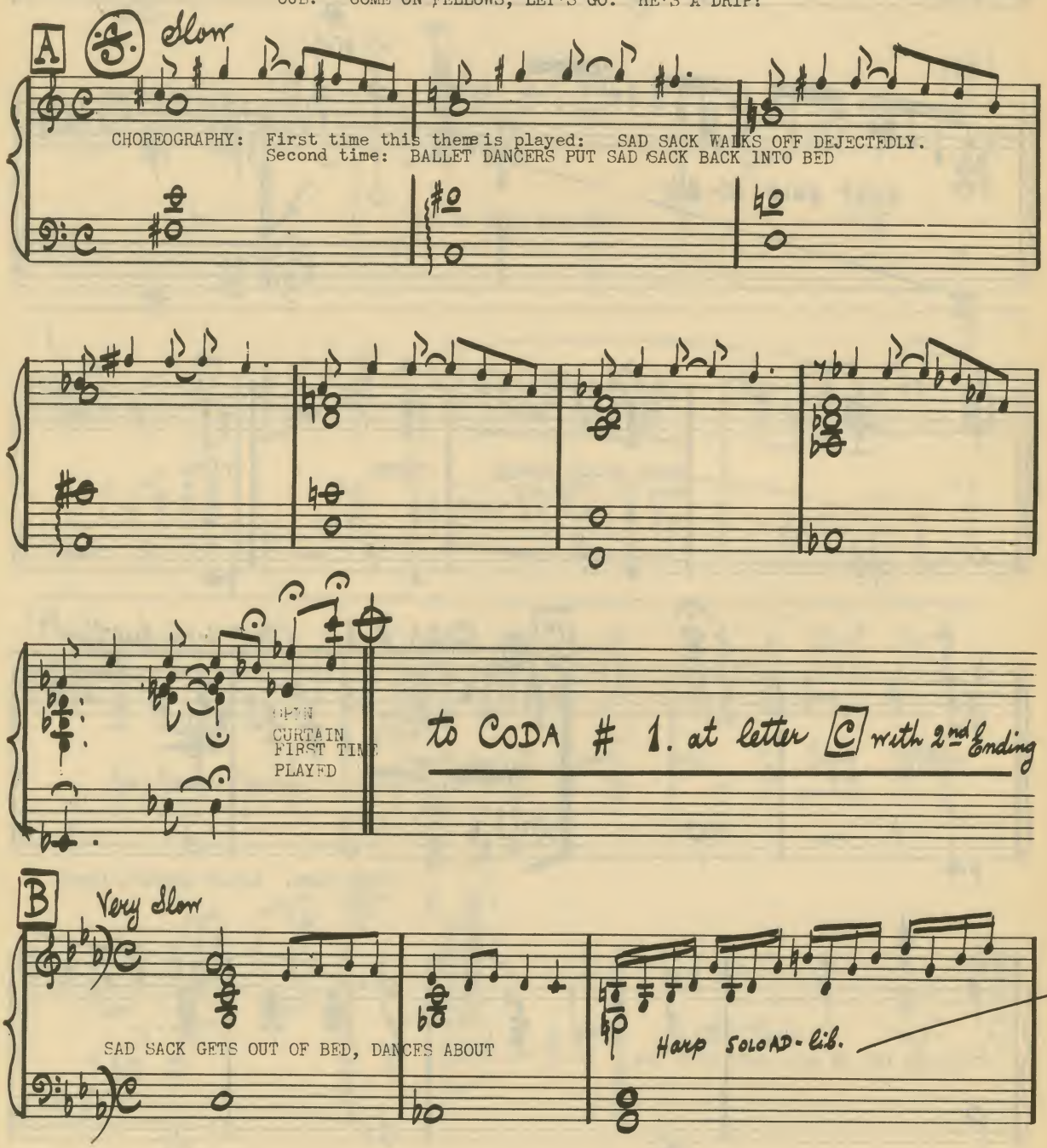


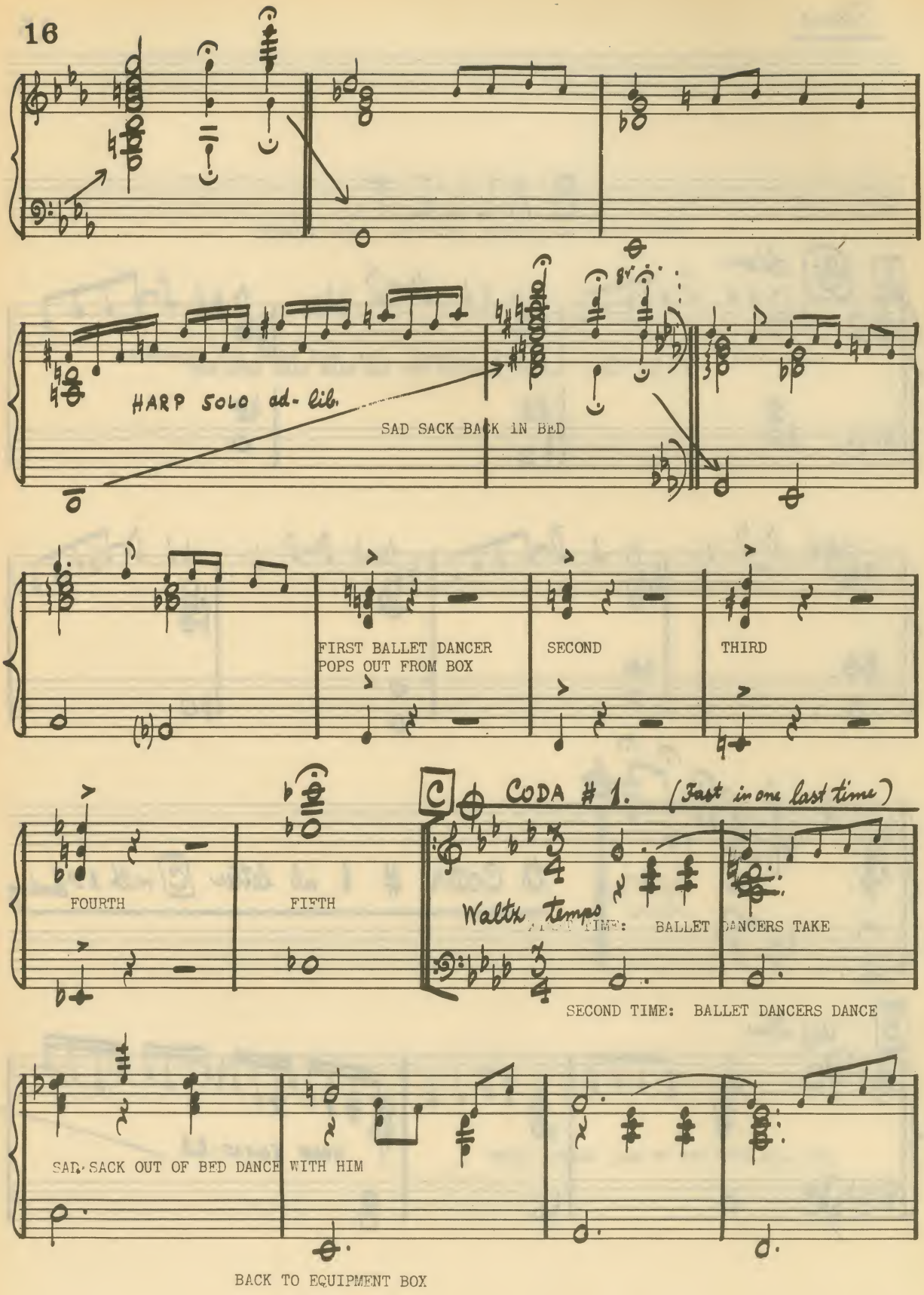

C
Last x
I To Dance Chos
II
Voice
To Patter
D
Patter
(Ad Lib)
I-II
Tempo
III
(Ritard)
D.S. To Letter B
with 1st ending

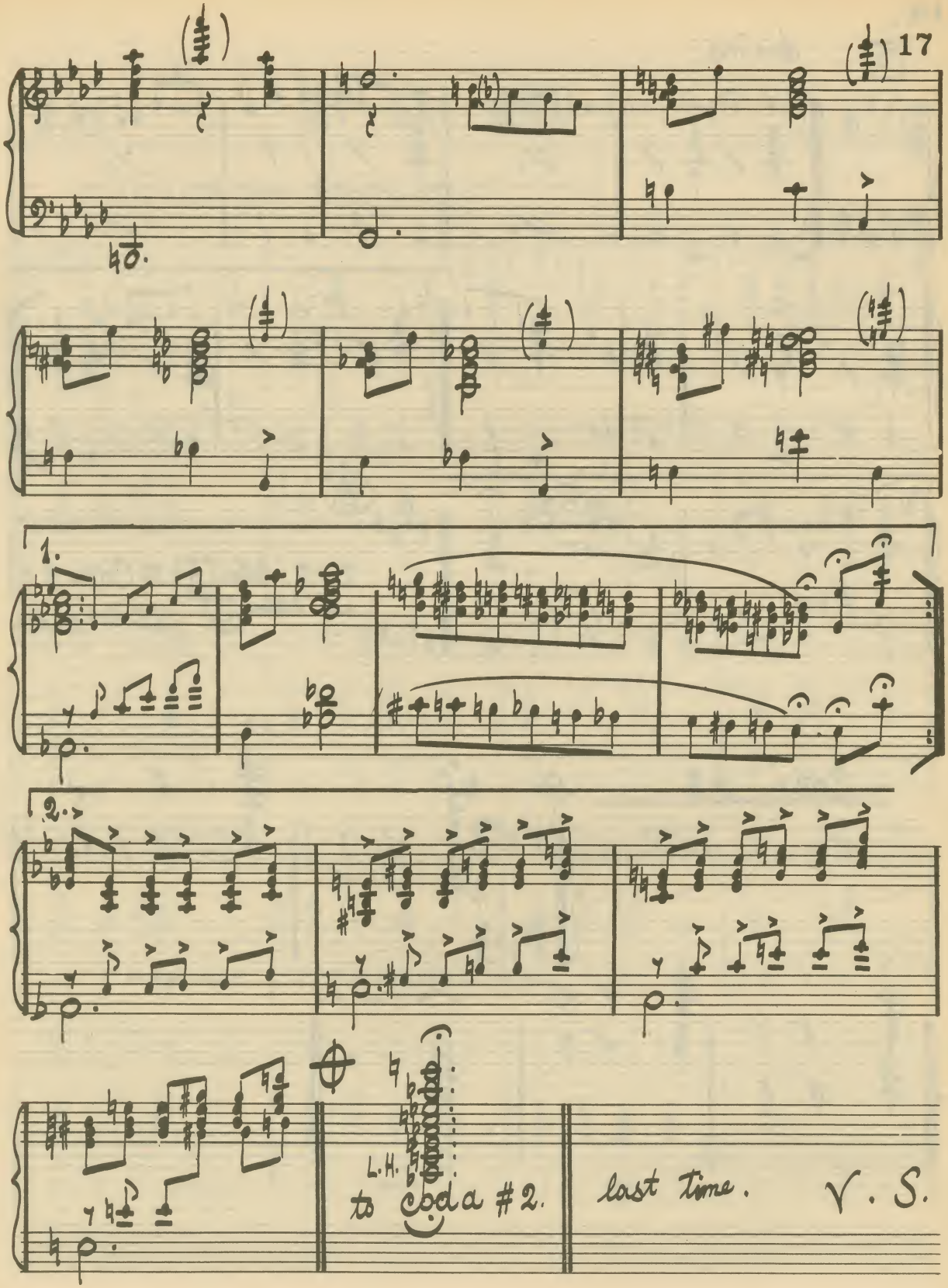

CODA
WALK OFF

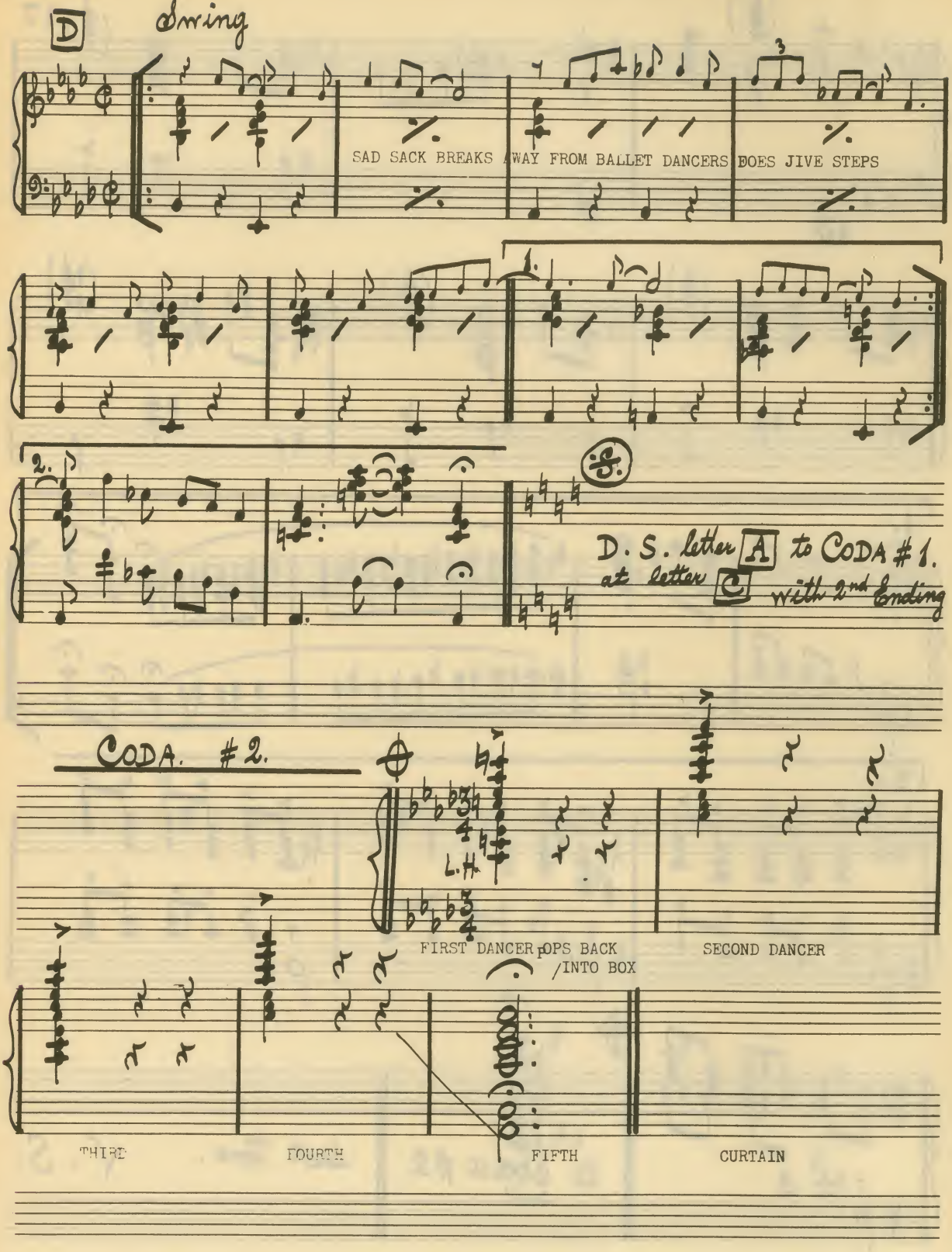
BALLET

CUE: COME ON FELLOWS, LET'S GO. HE'S A DRIP!




HARP SOLO ad-lib.
SAD SACK BACK IN BED
FIRST BALLET DANCER POPS OUT FROM BOX
SECOND
THIRD
FOURTH
FIFTH
C
CODA # 1. (Fast in one last time)
Waltz tempo
BALLET DANCERS TAKE
SECOND TIME: BALLET DANCERS DANCE
SAD SACK OUT OF BED DANCE WITH HIM
BACK TO EQUIPMENT BOX

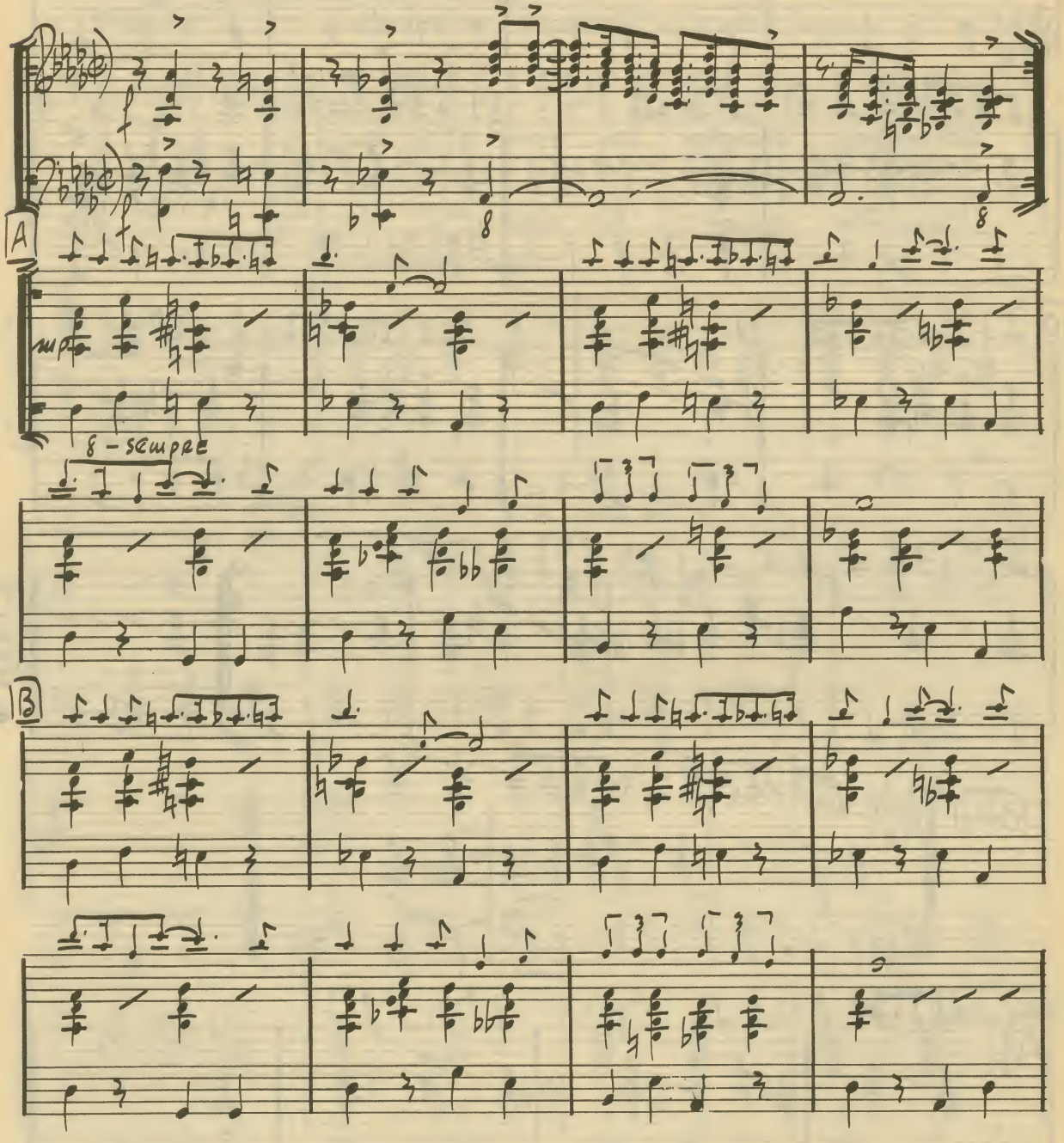

1.
2.
L.H.
to Coda #2.
last time.
V. S.

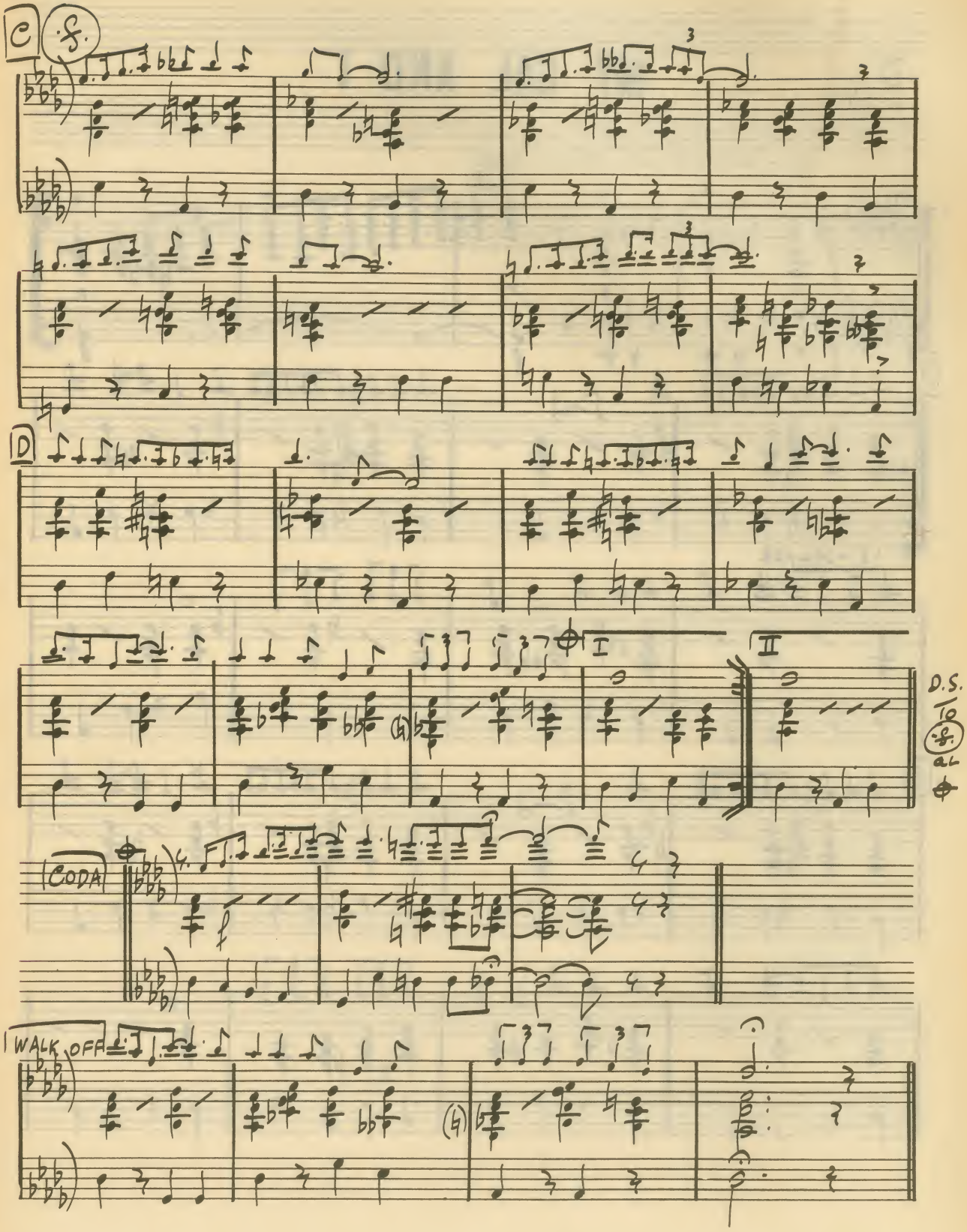

D
Swing
SAD SACK BREAKS AWAY FROM BALLET DANCERS
DOES JIVE STEPS
2.
3.
D. S. letter A to CODA #1.
at letter C with 2nd Ending
CODA. #2.
L.H.
FIRST DANCER
POPS BACK
/INTO BOX
SECOND DANCER
THIRD
FOURTH
FIFTH
CURTAIN

Piano

MY GAL AND I

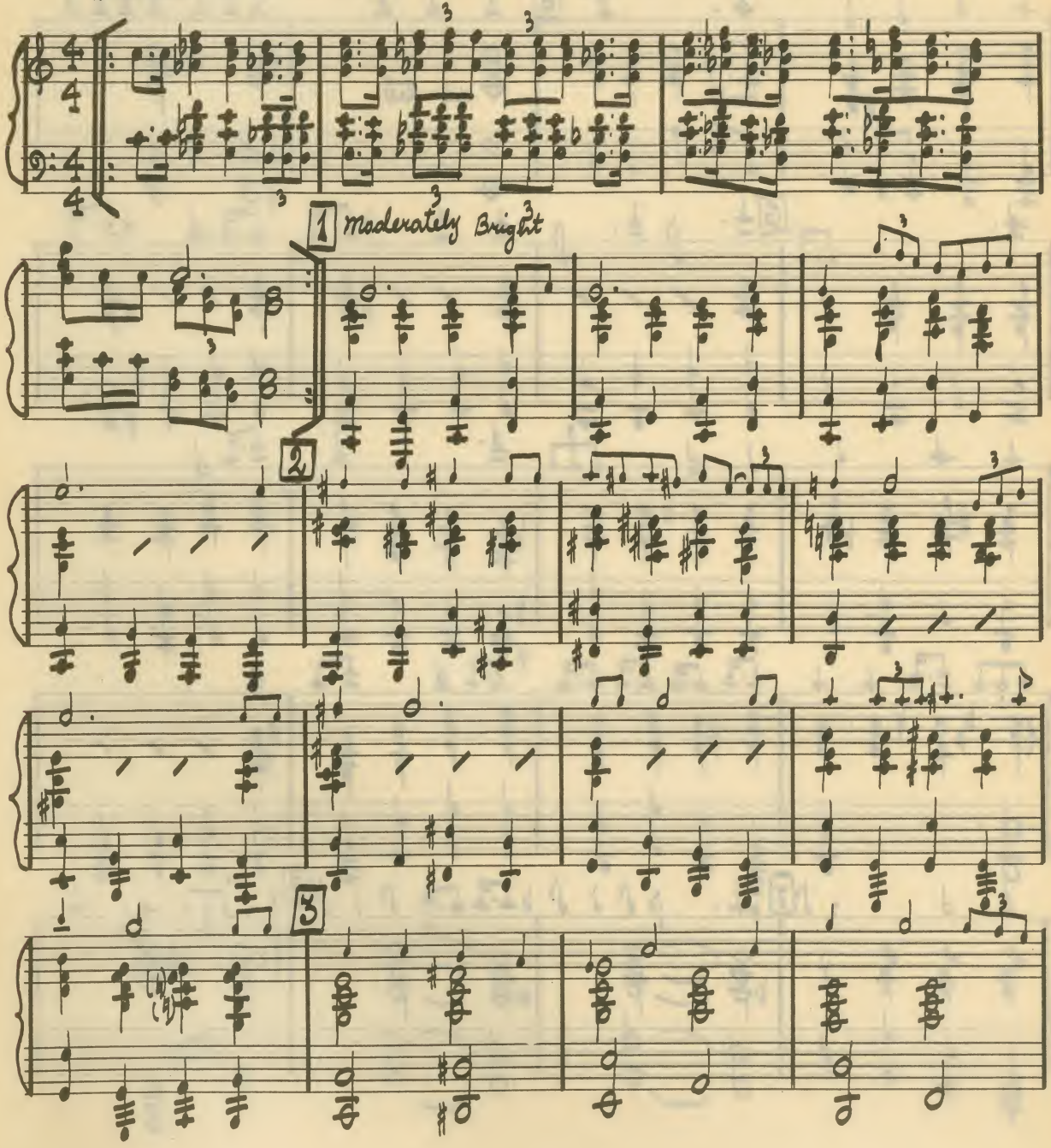
CUE - SEGUE AFTER APPLAUSE FOR BALLET

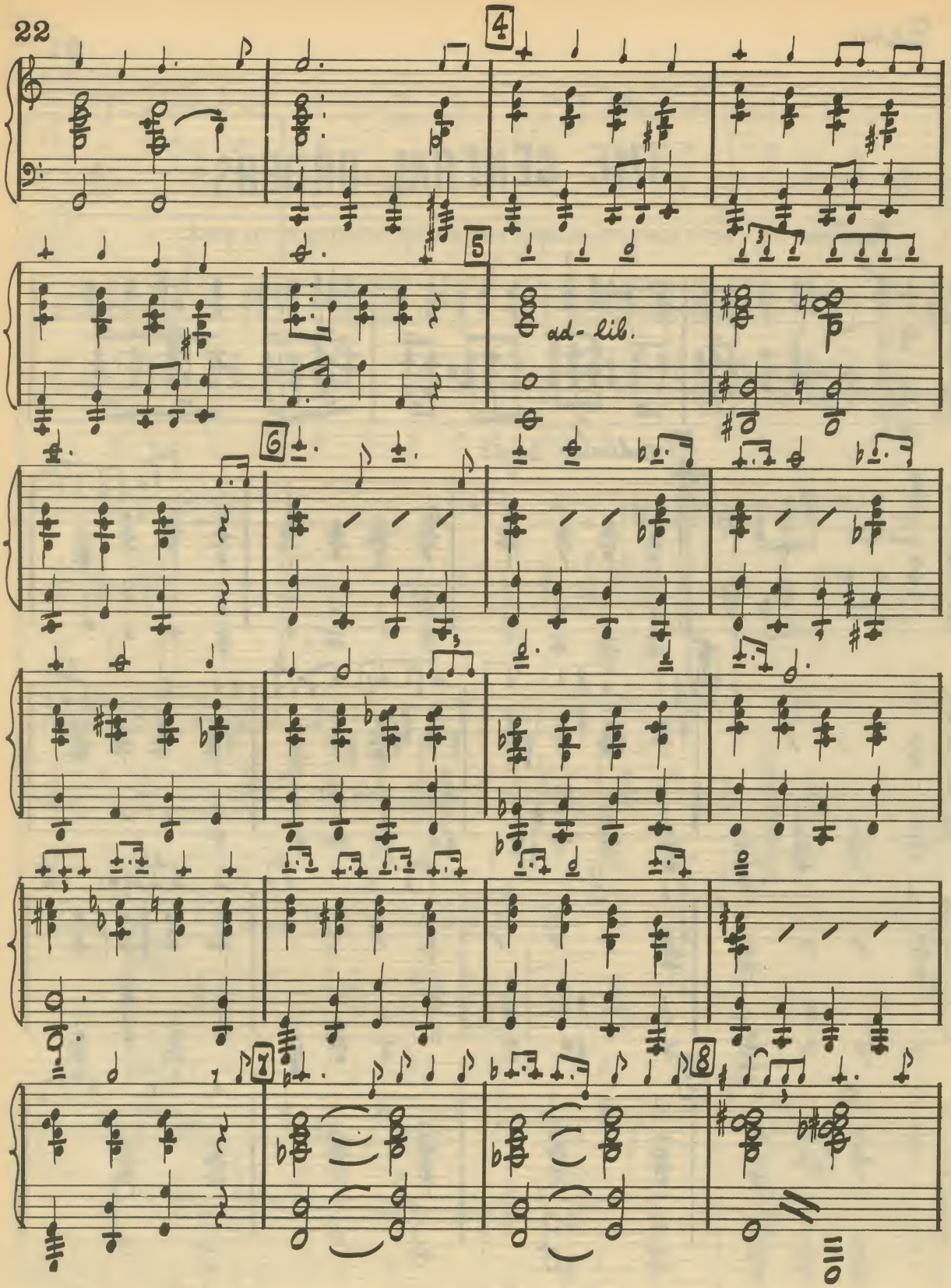


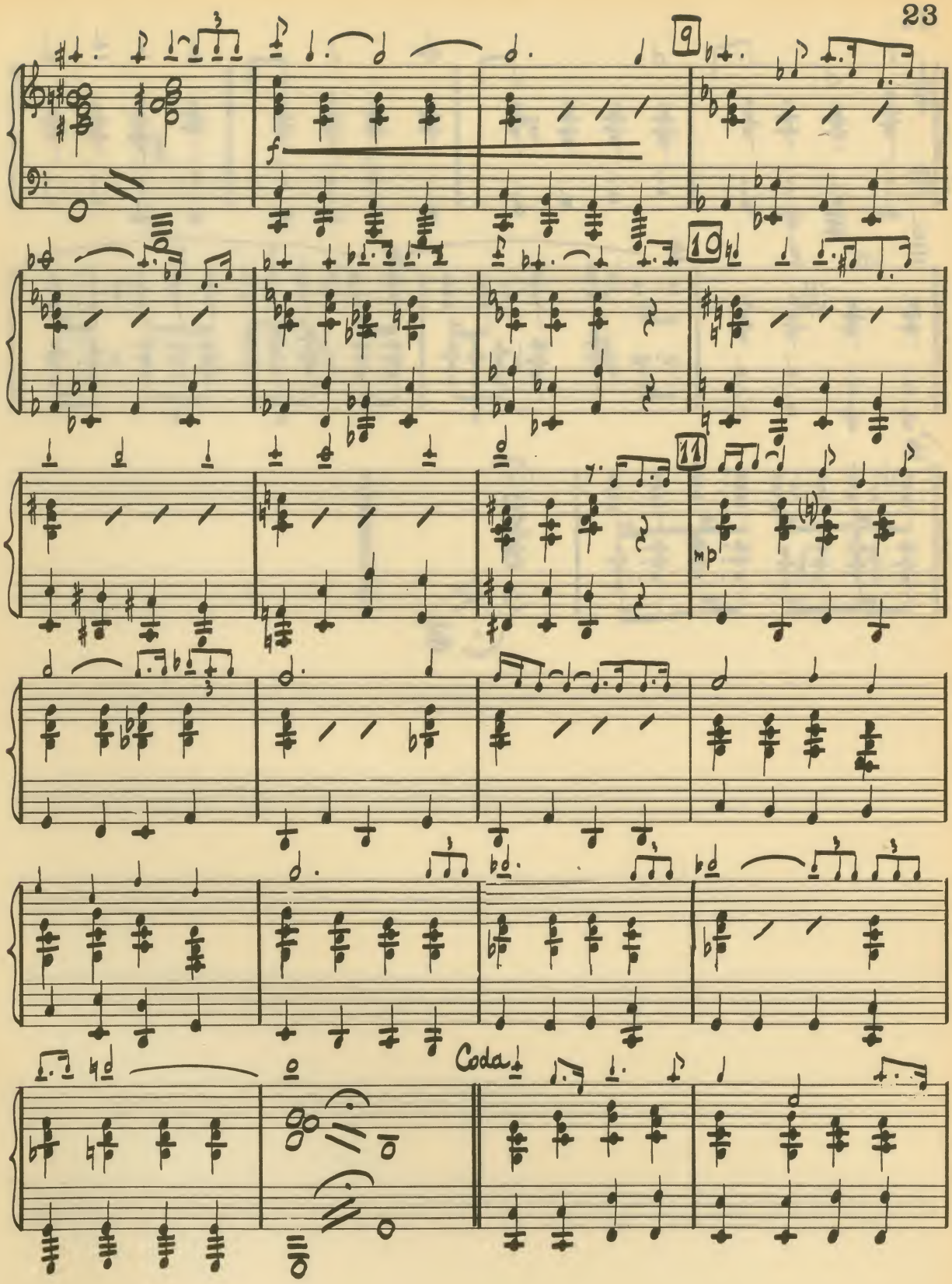

C
D
I
II
D.S. TO 𝄋 al
CODA
WALK OFF

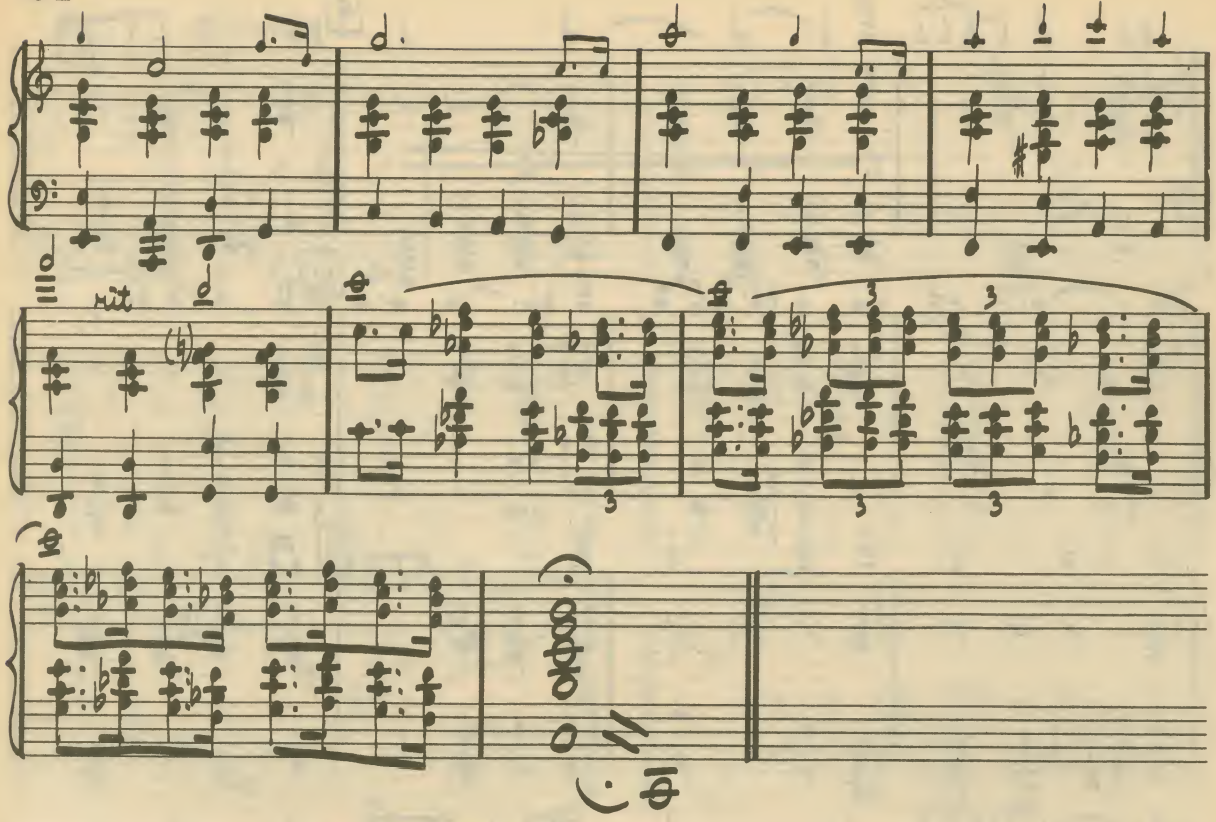
THE GENERAL ORDERS

Maestoso CUE - AFTER BLACKOUT SOLDIERS ARE STANDING AT ATTENTION ON STAGE.




4
5
ad-lib.
6
7
8

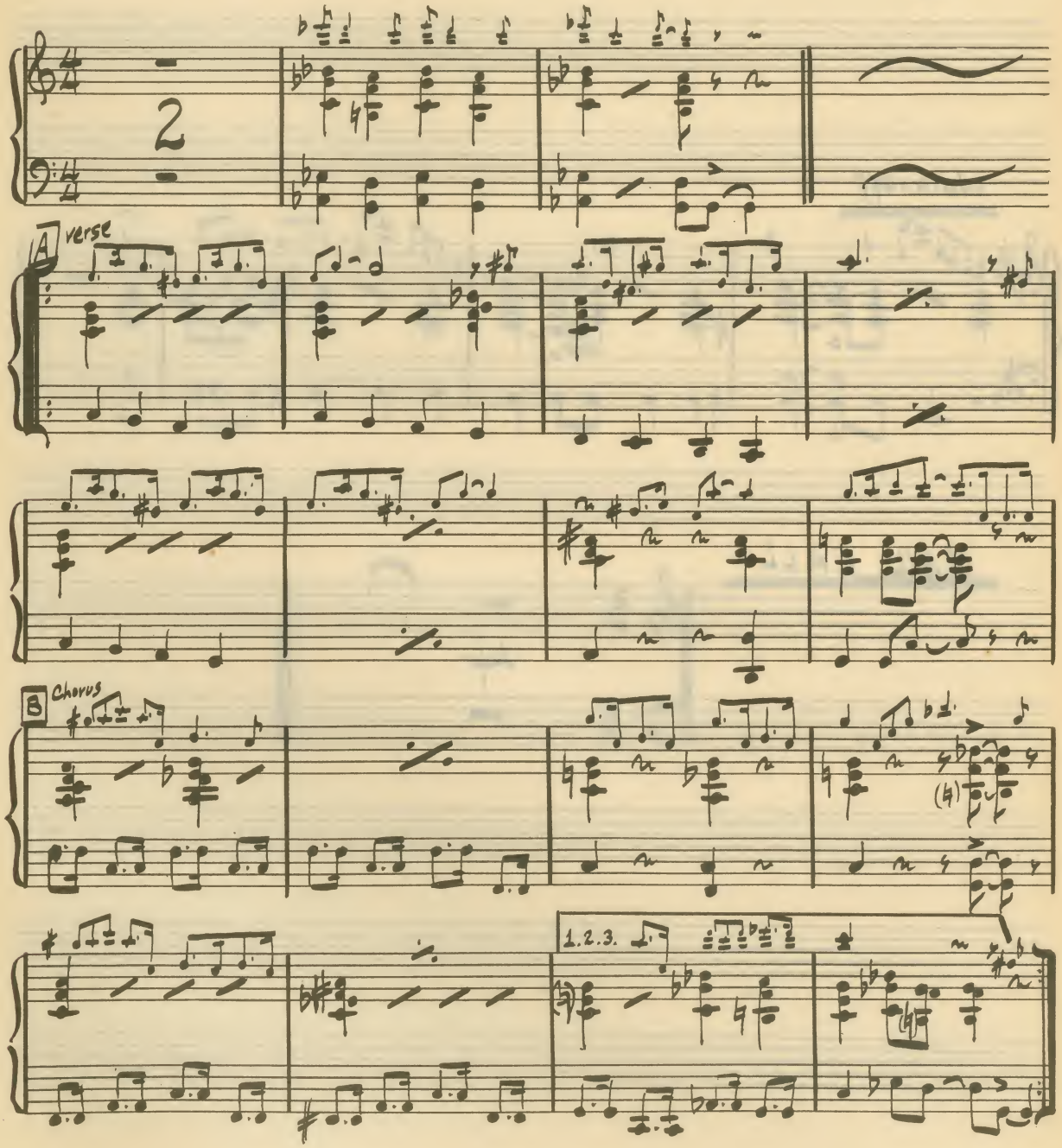

9
f
10
11
mp
Coda

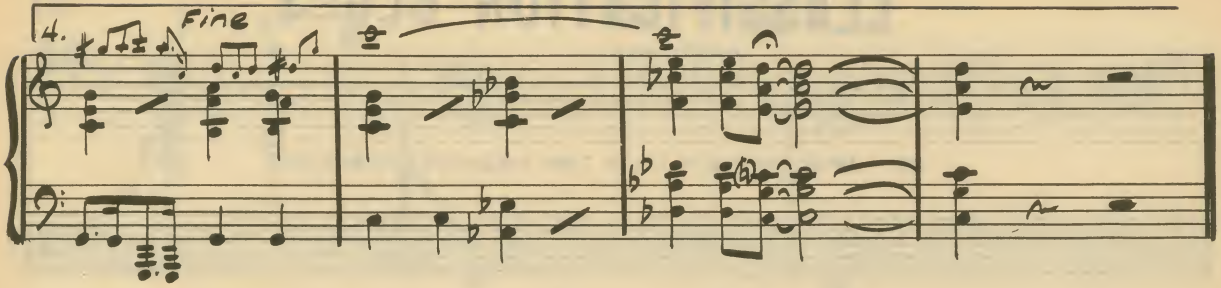

rit

CLASSIFICATION BLUES

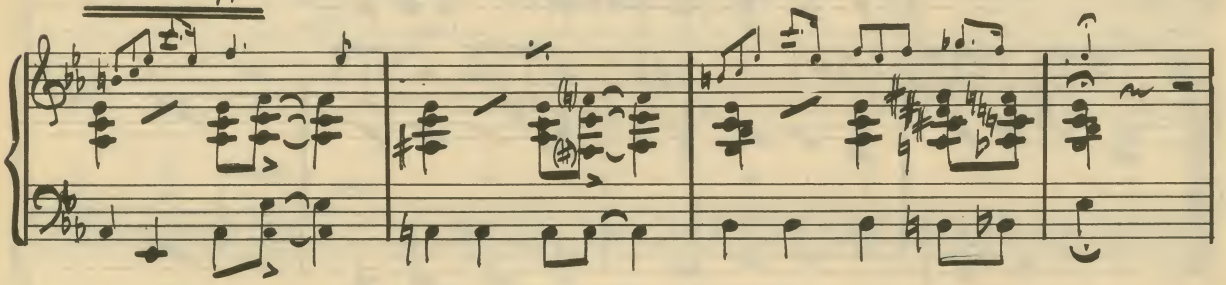
Piano

CUE - AFTER ENTR'ACTE SEGUE INTO "CLASSIFICATION BLUES"

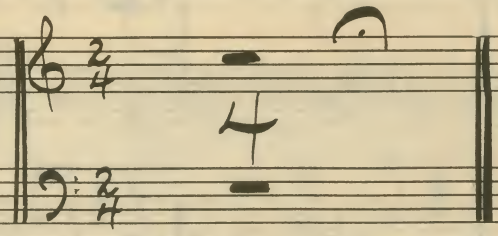




Walk-off



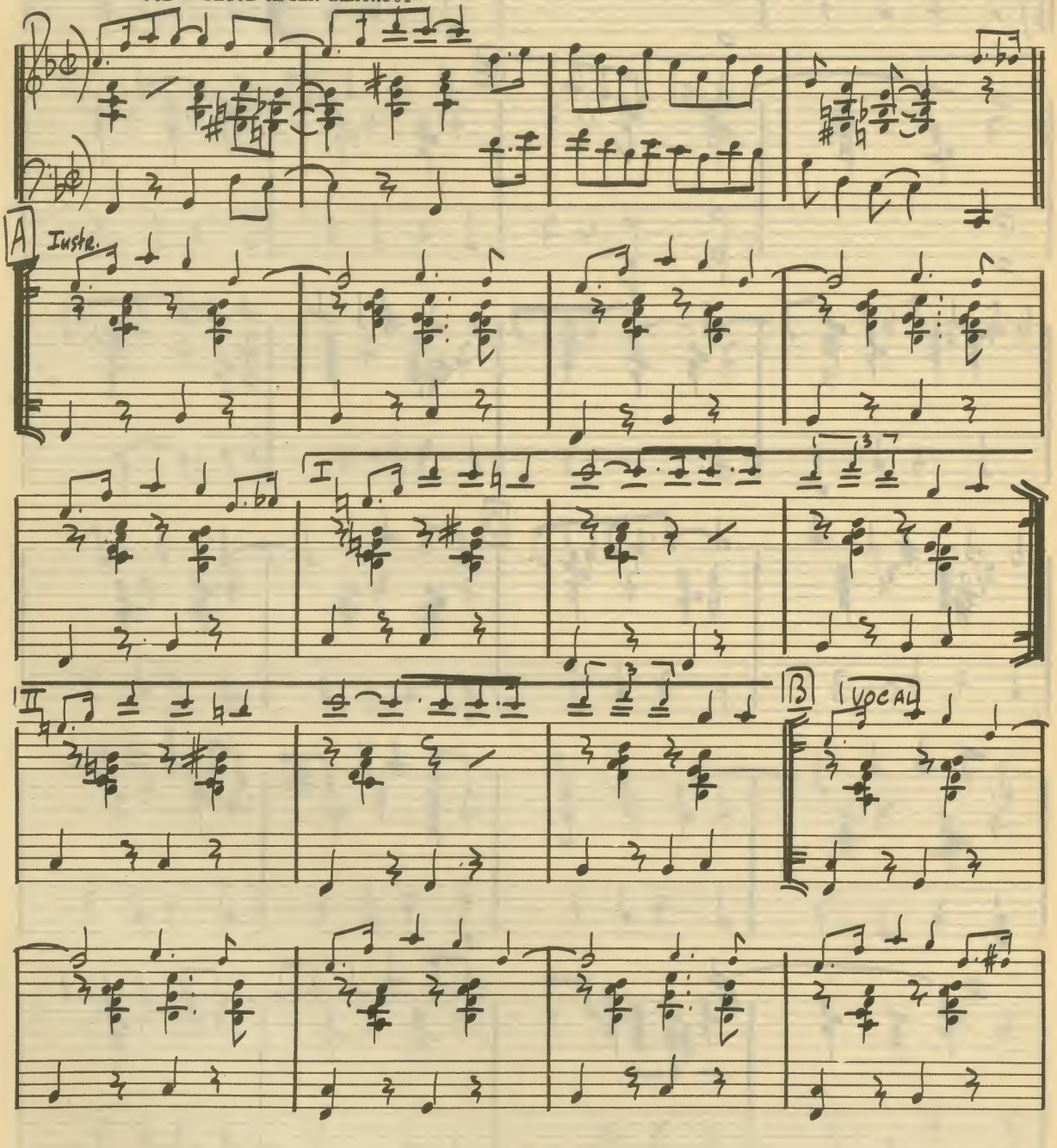
MAIL CALL

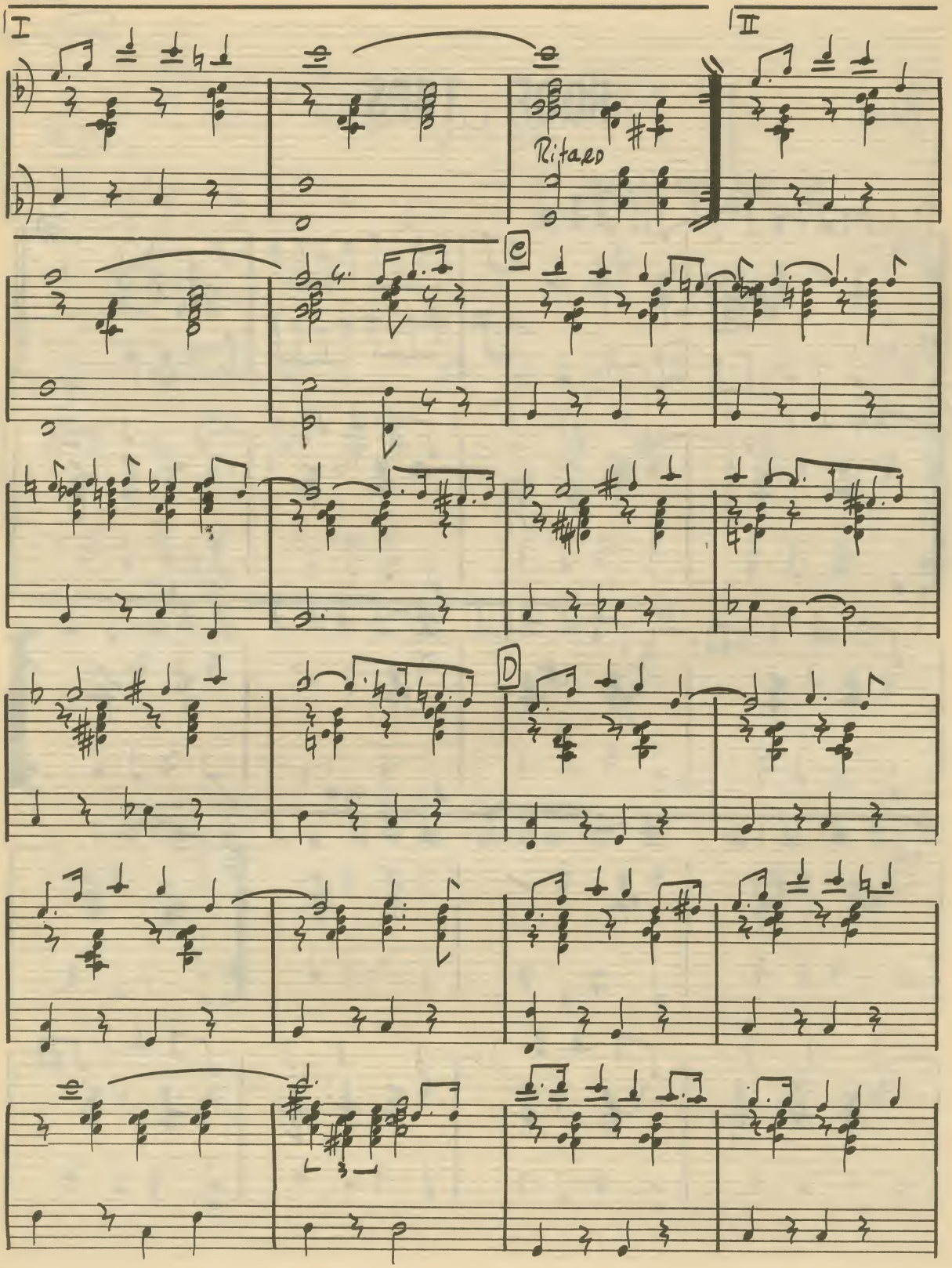


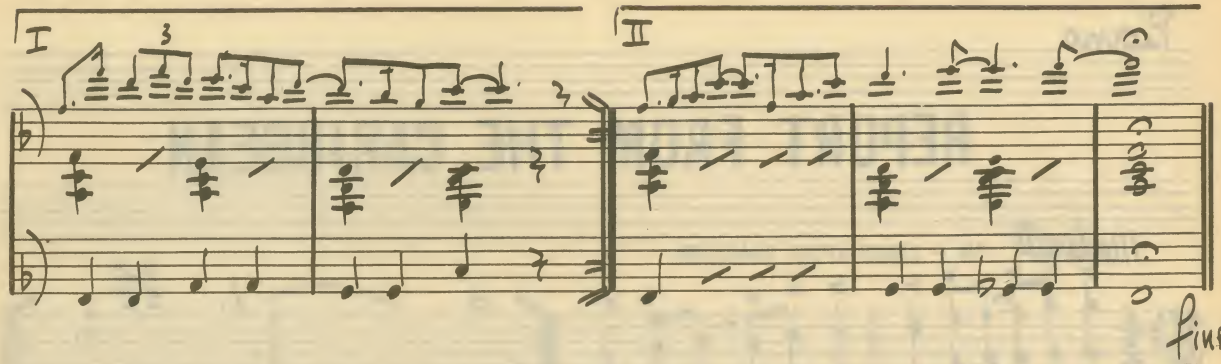
PIANO

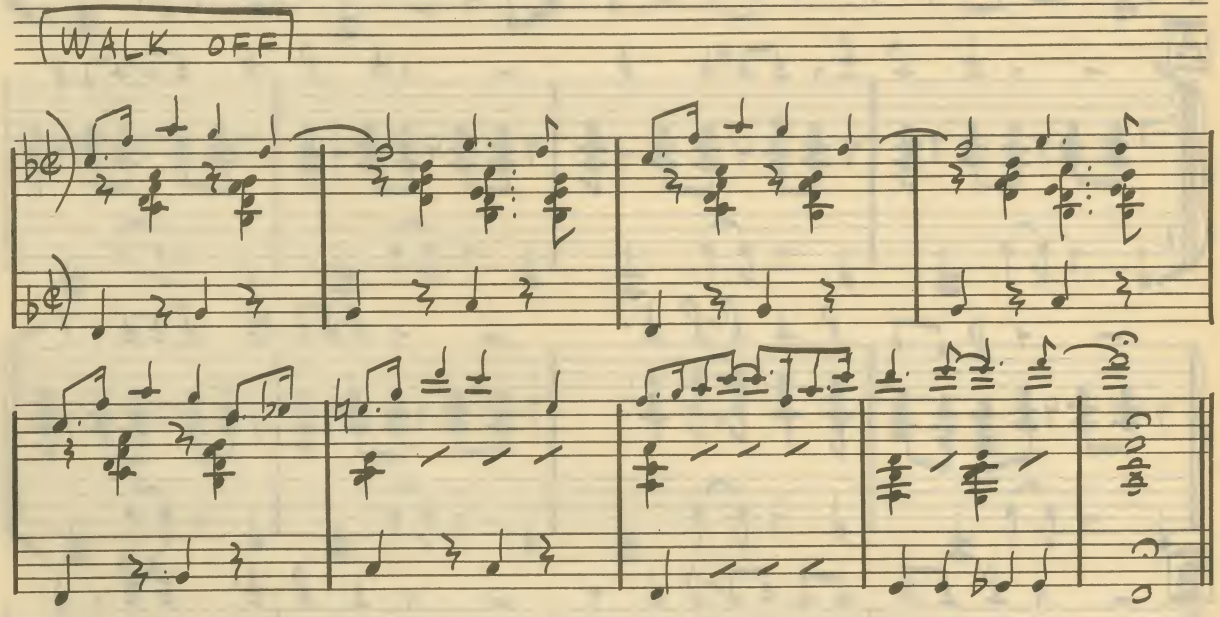
ROOF TOPS

CUE - SEGUE AFTER BLACKOUT



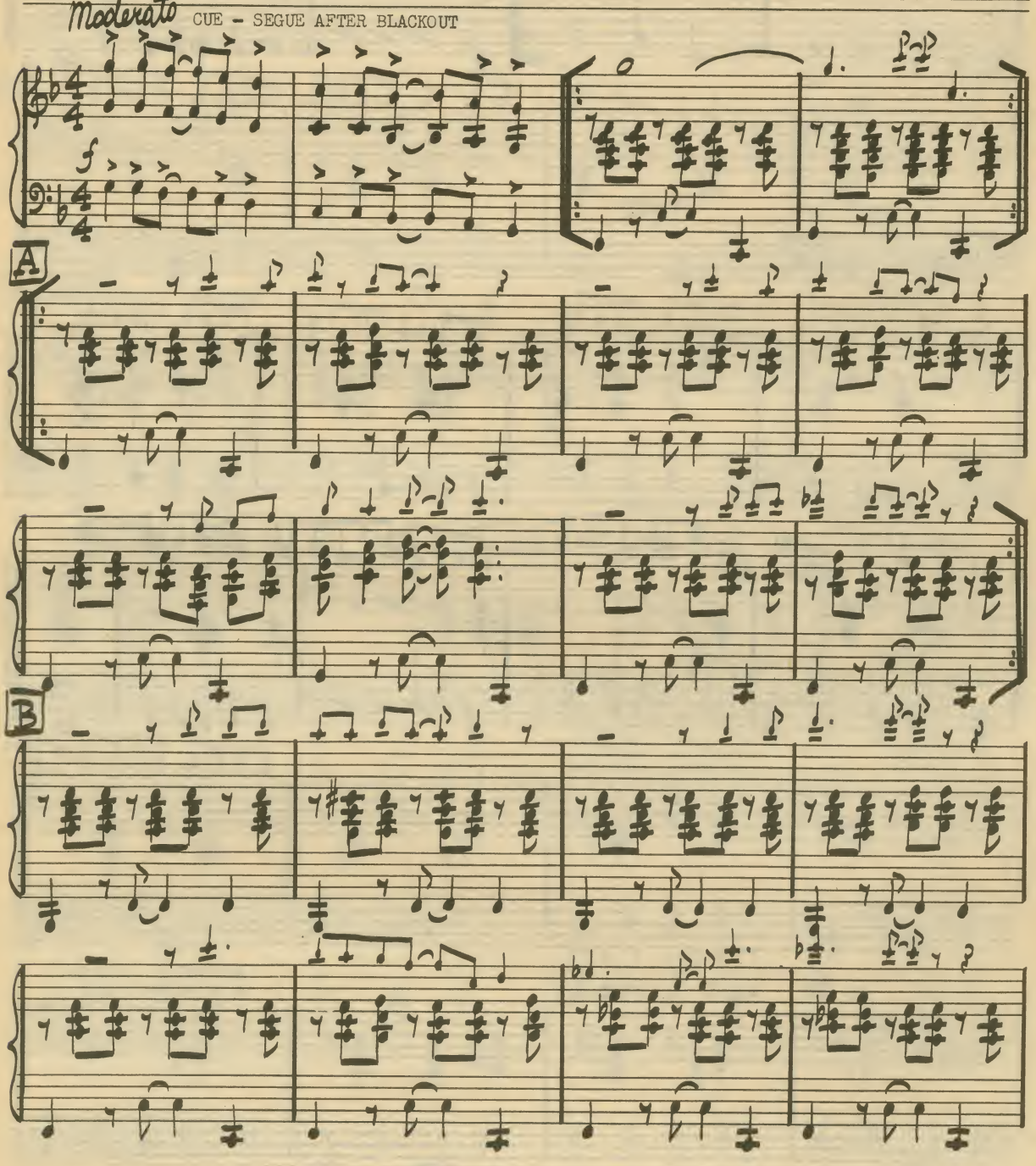

I
II
Ritard
C
D


I
II
FINE


WALK OFF

Piano

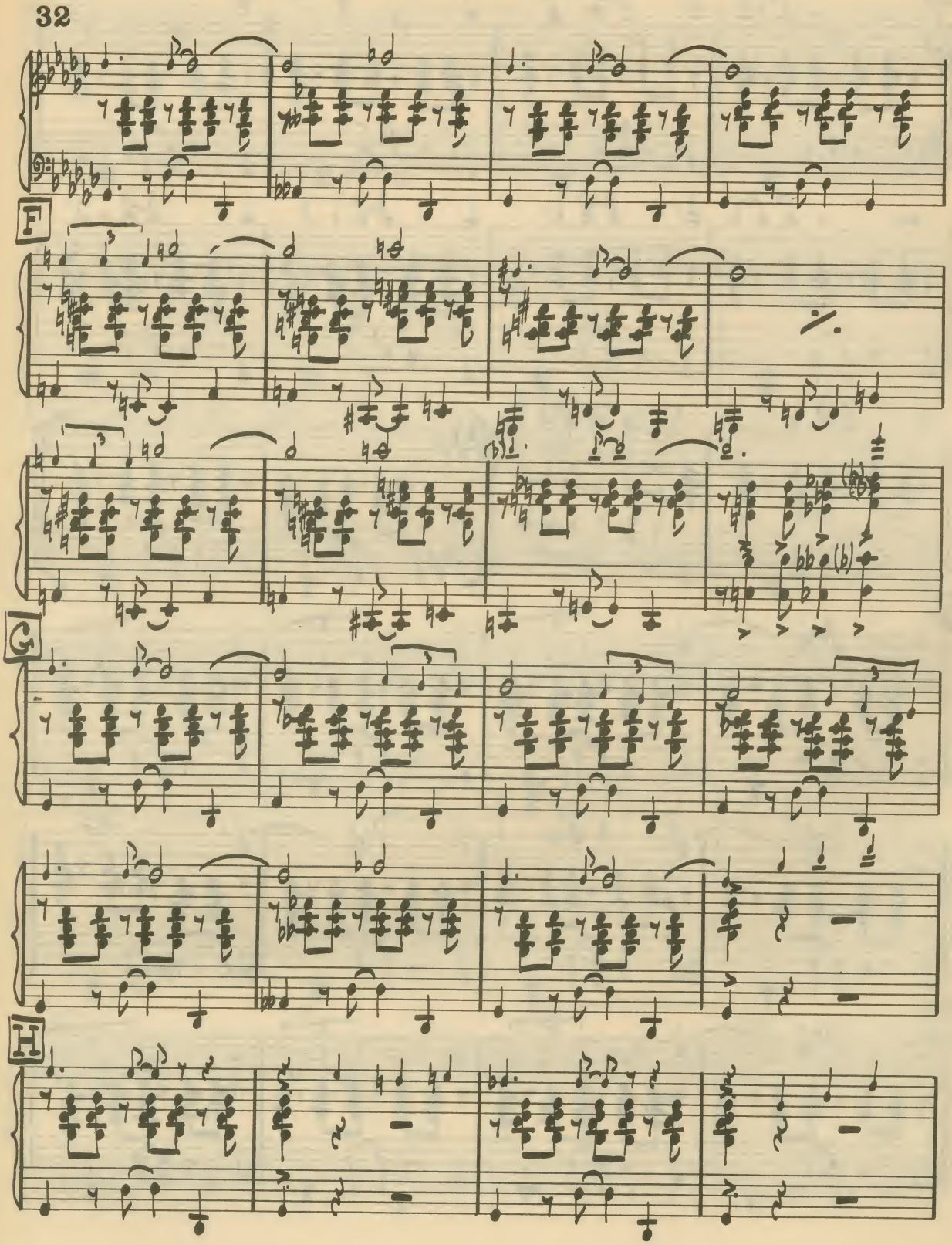
REPORT FROM THE CARIBBEAN



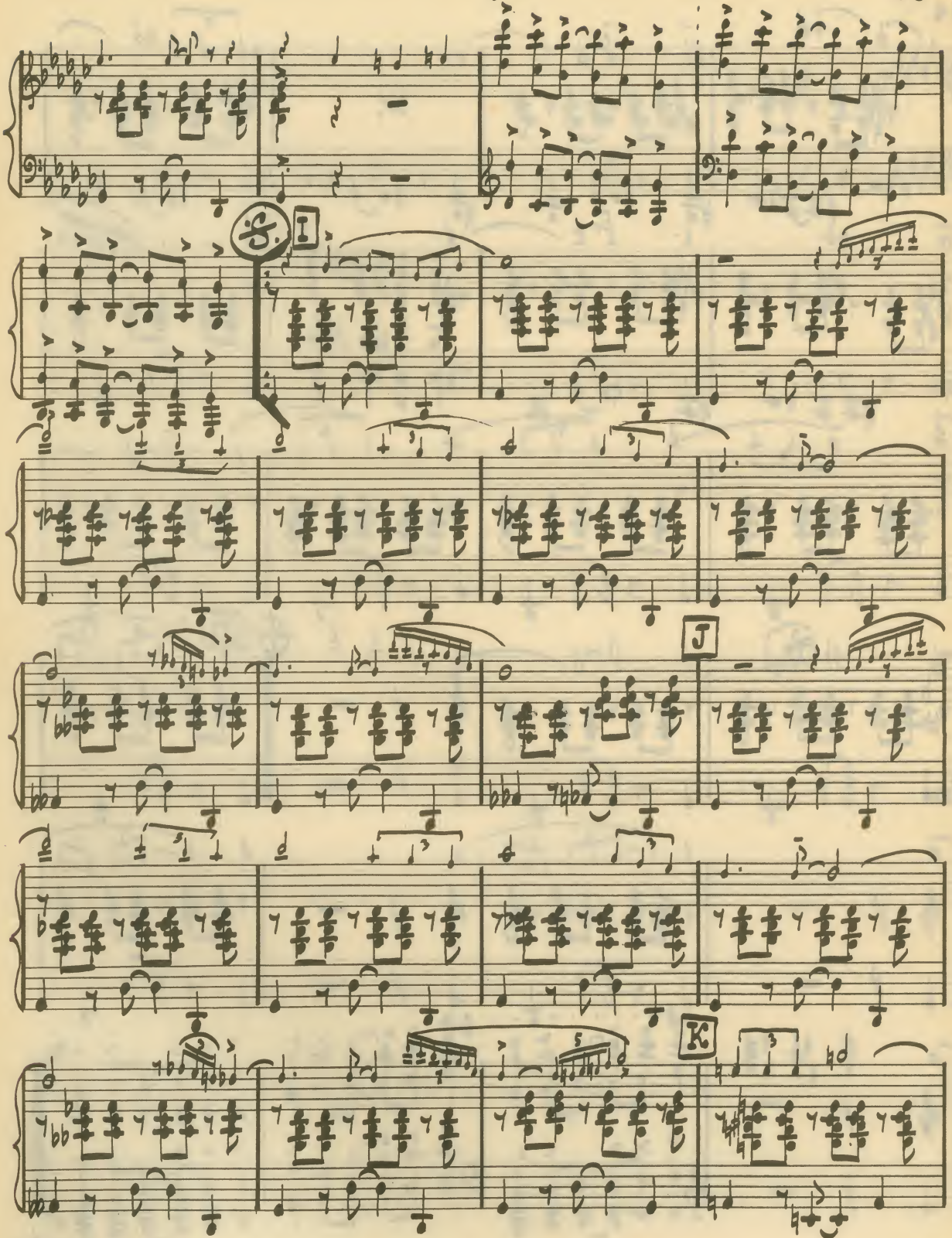
C

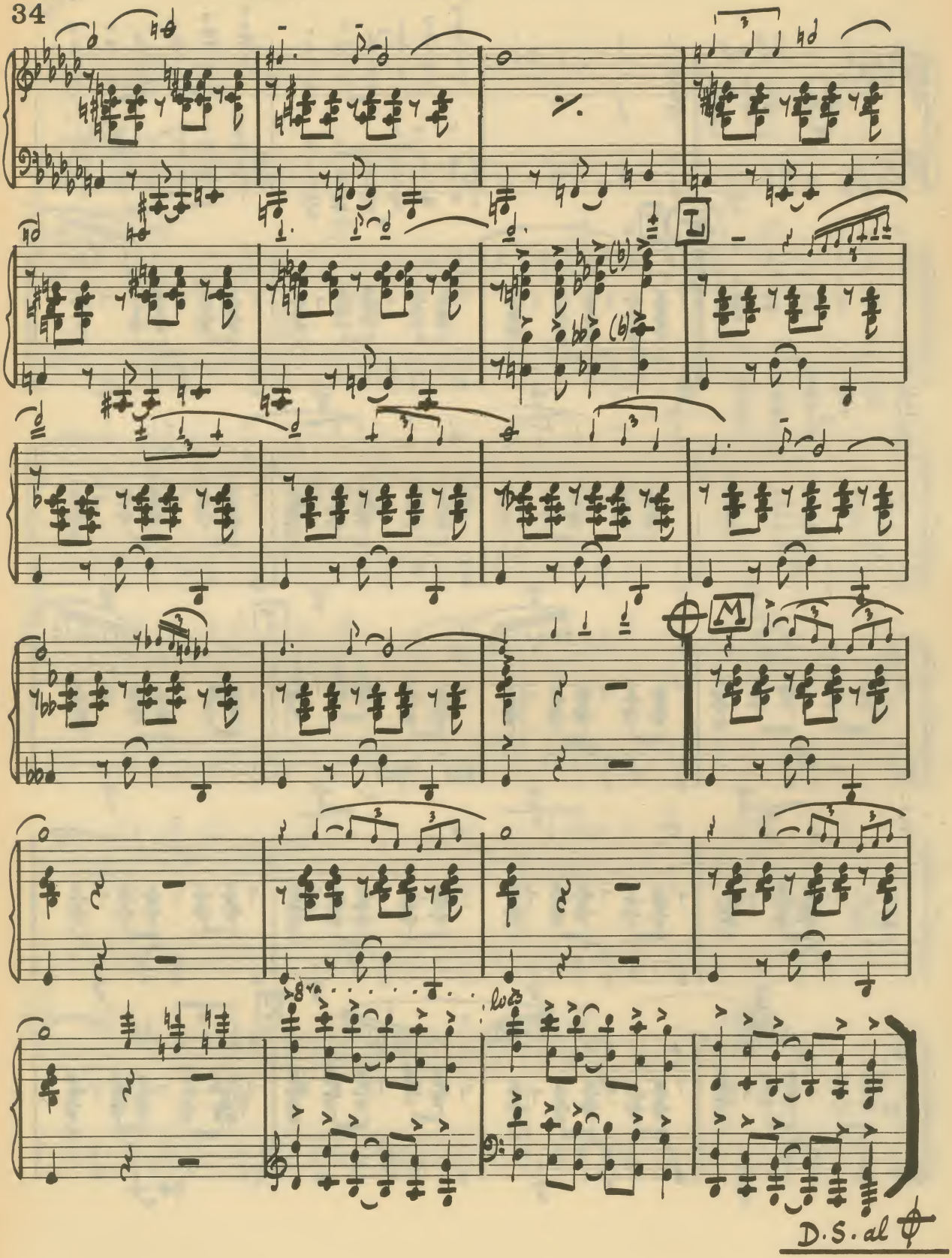
D

E

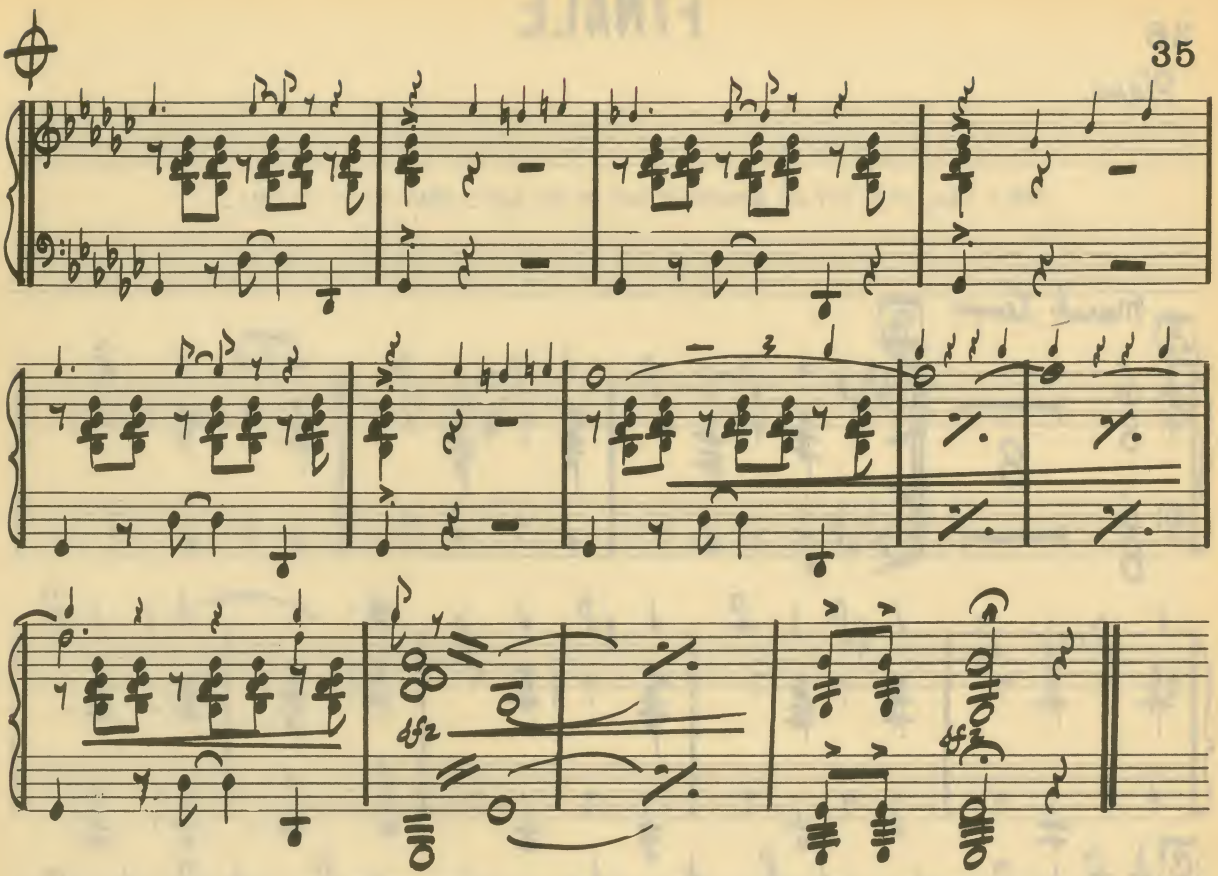

32
F
G
H

8va . . . . . loco




34
L
M
8va
loco
D.S. al

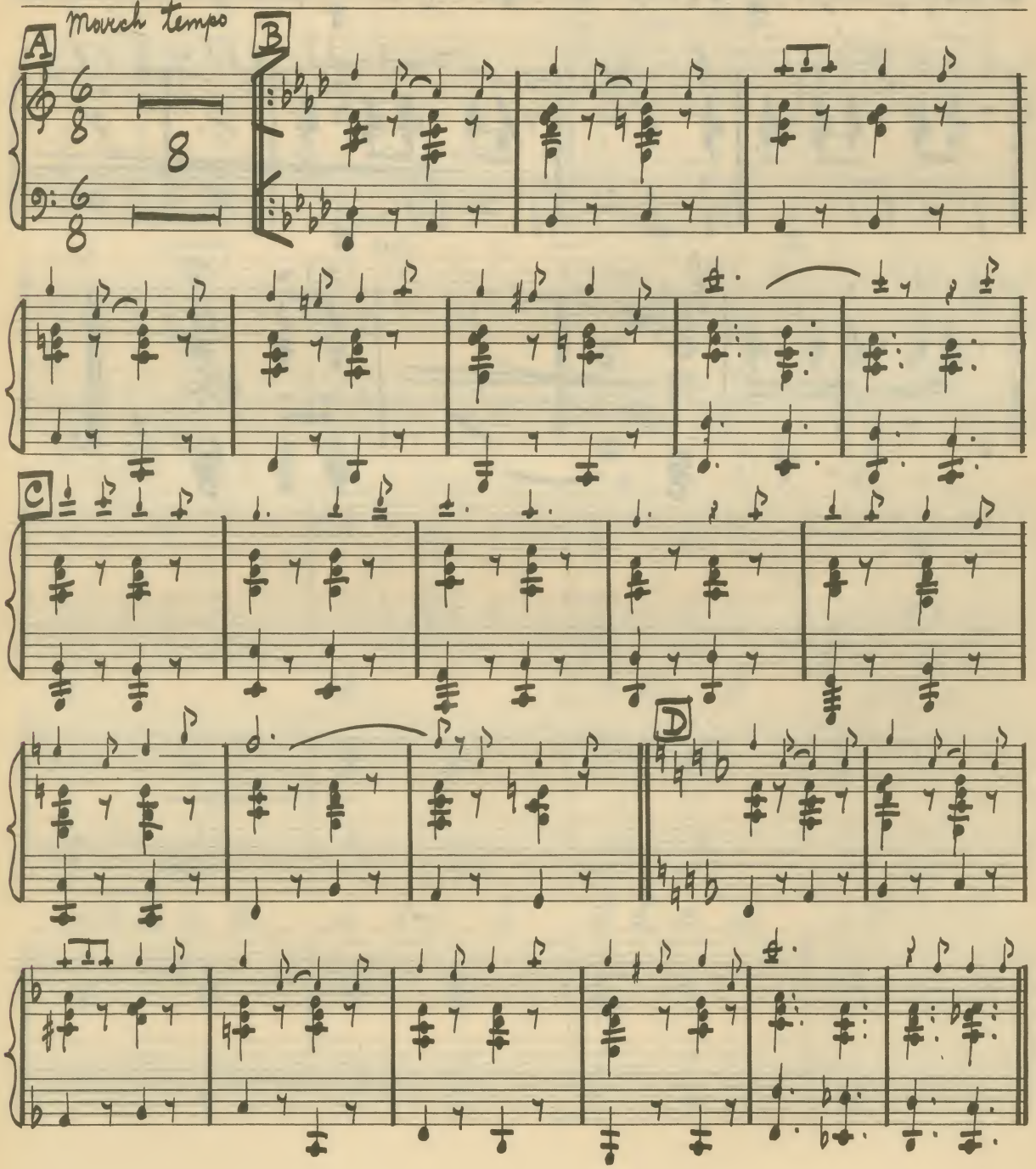
35

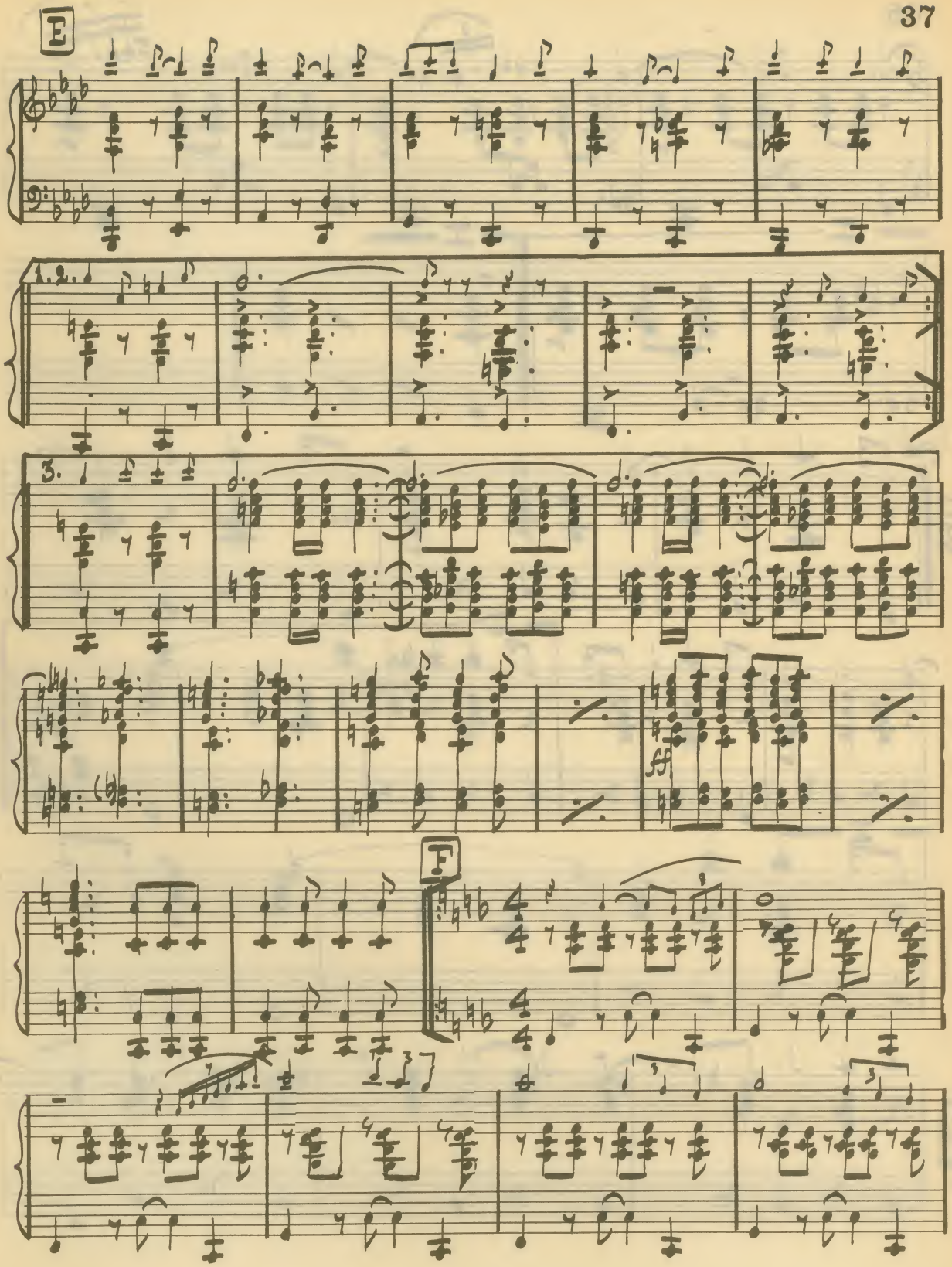


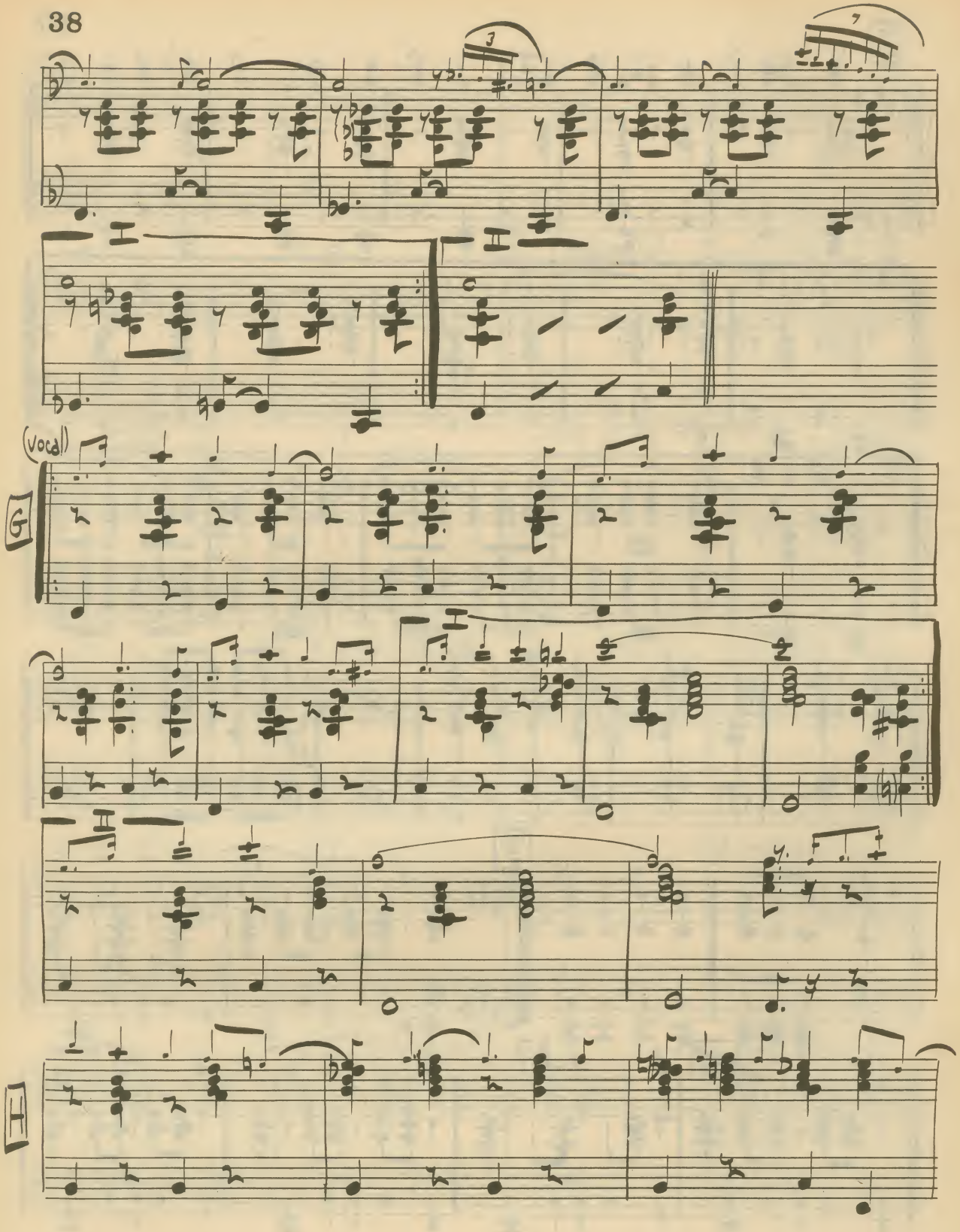
FINALE

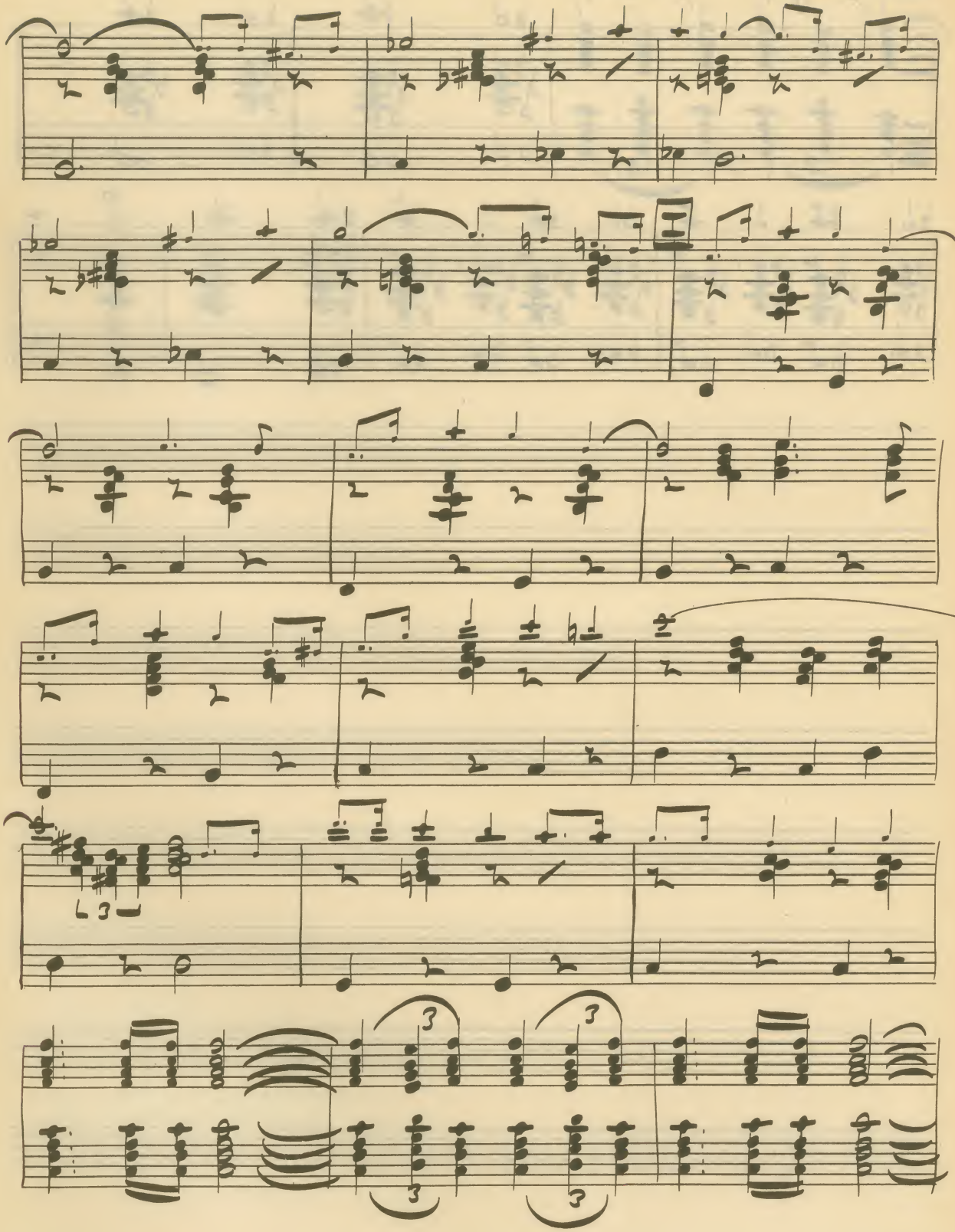
Piano.

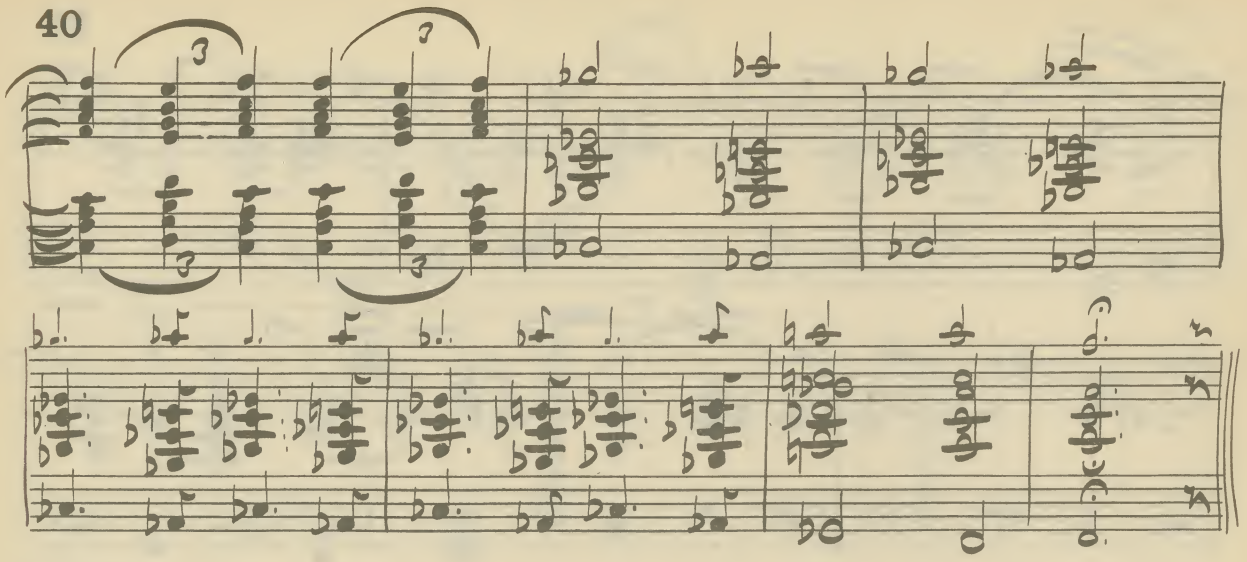
CUE - SIR, I'VE GOT AN IMPORTANT JOB TO DO AND I MEAN TO DO IT WELL.




E
1.2.
3.
F

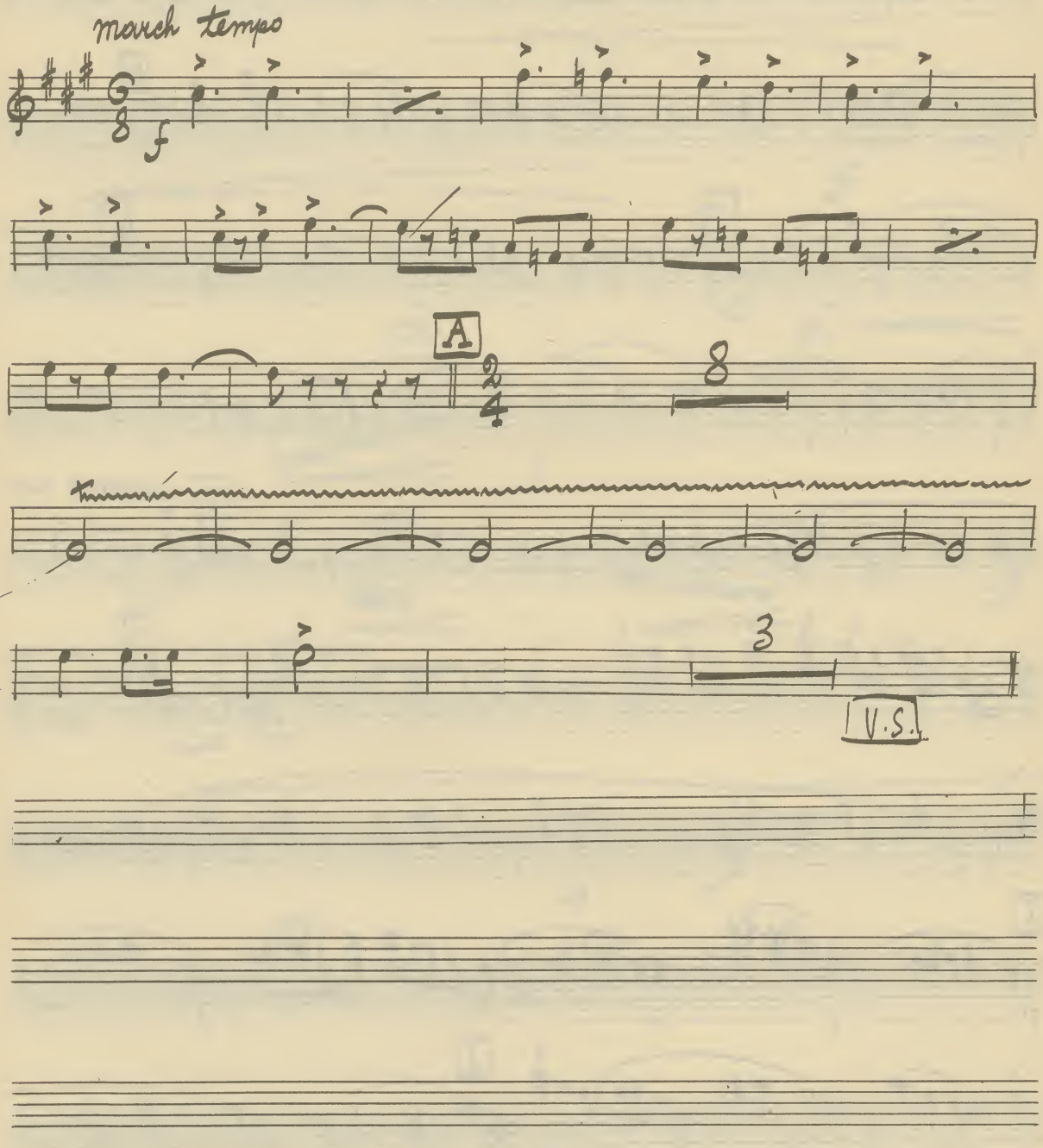

(vocal)
G
H

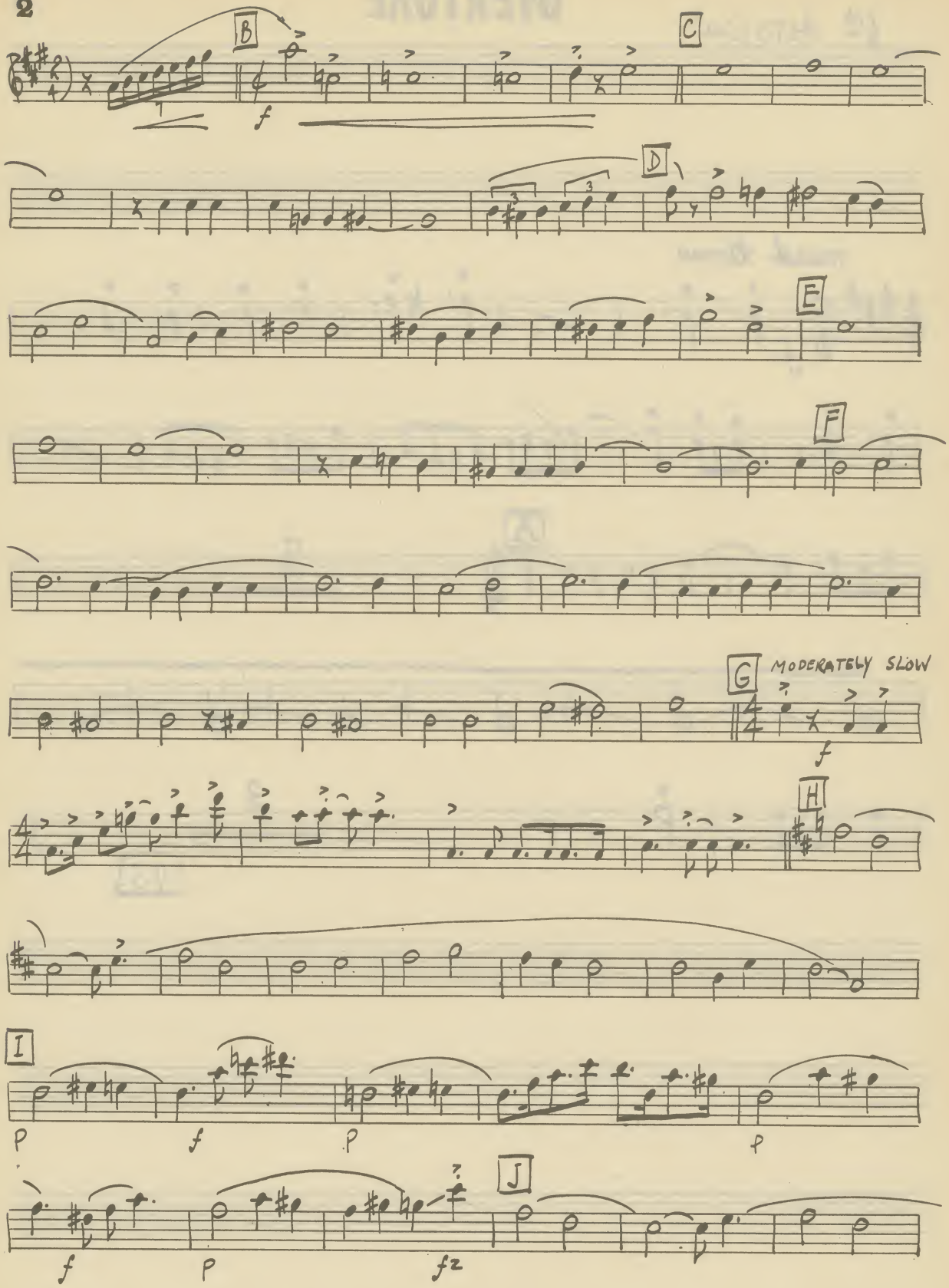


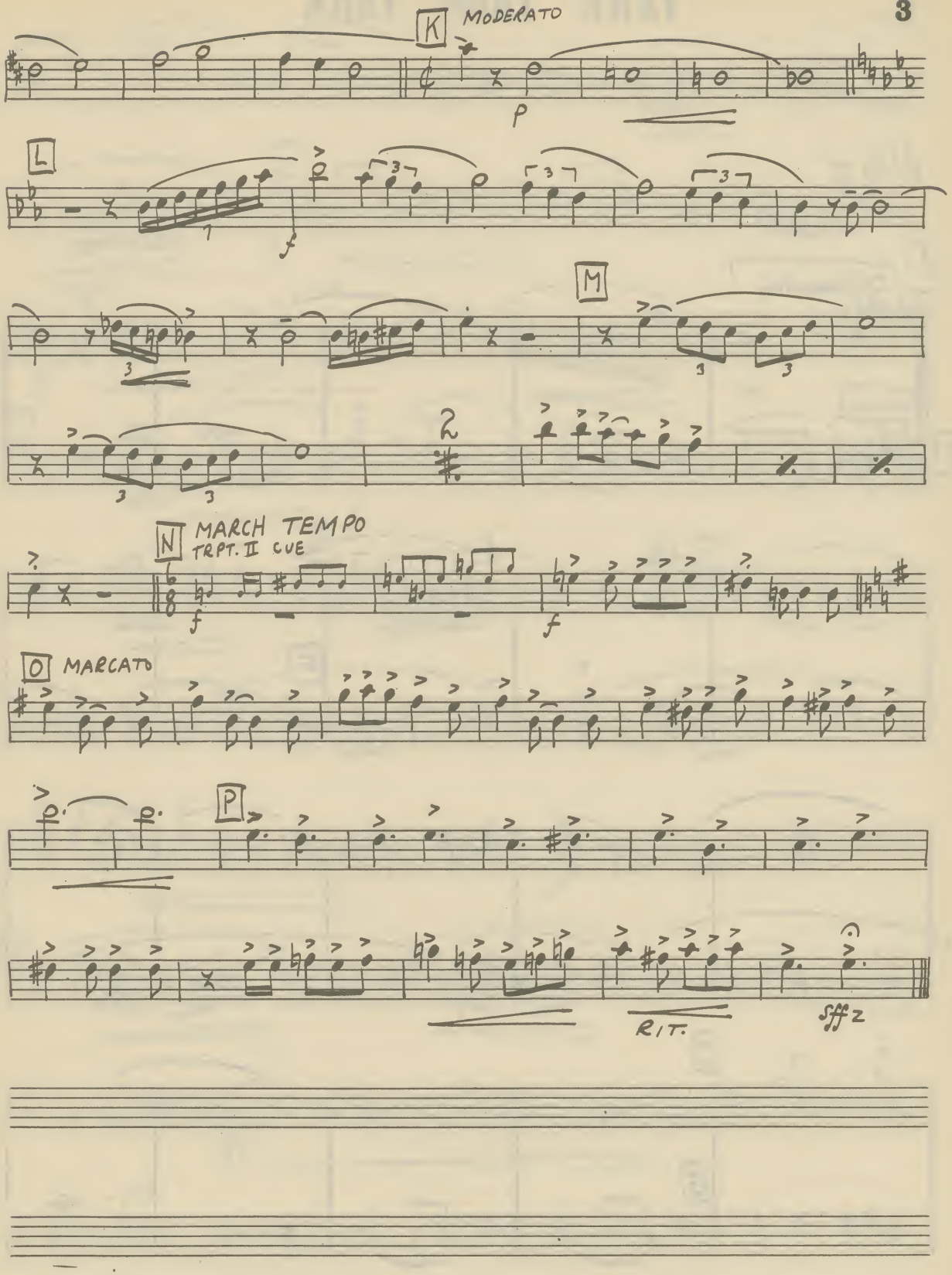


OVERTURE

1st ALTO (sax)



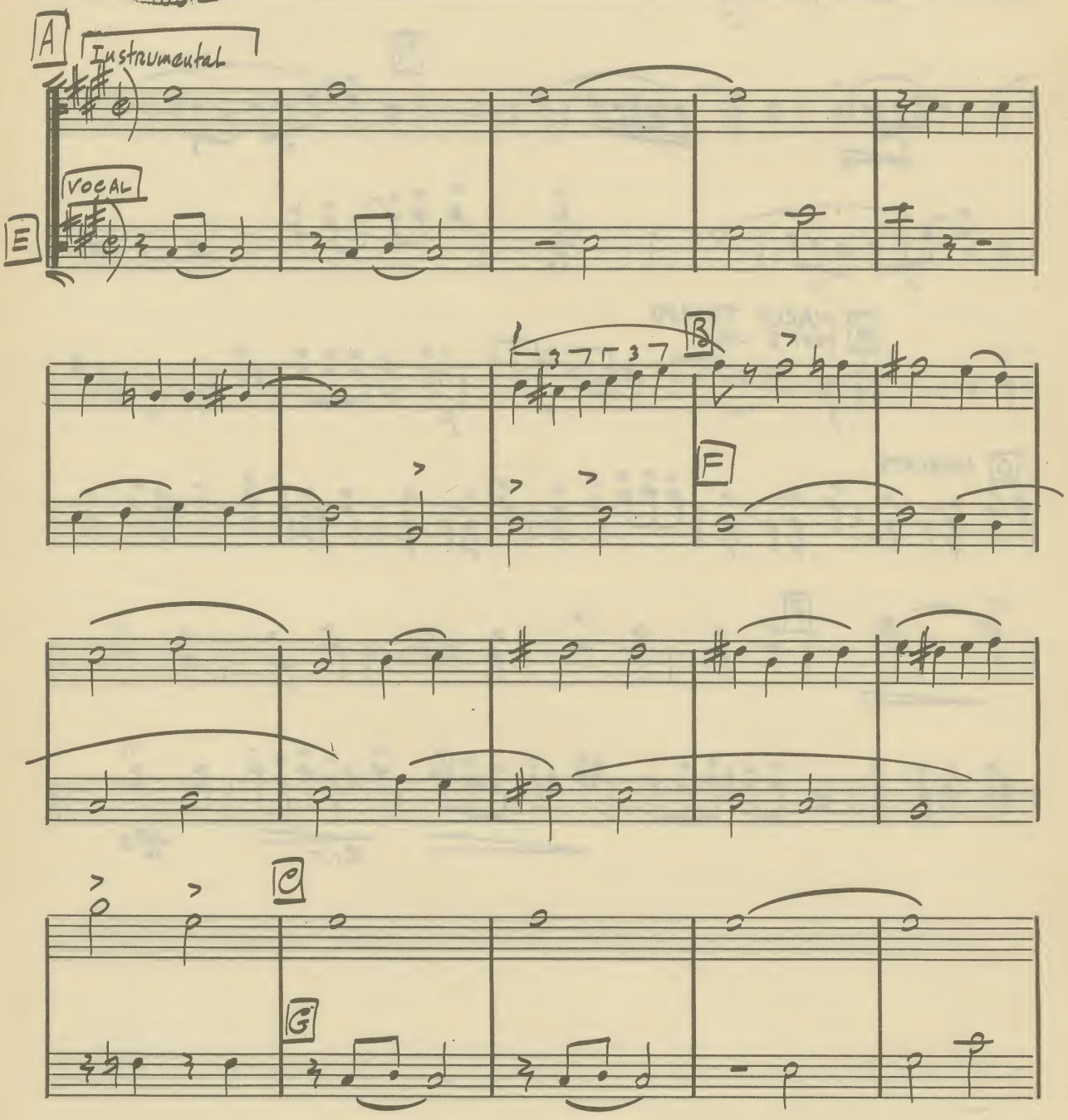

B
C
D
E
F
G
MODERATELY SLOW
H
I
J

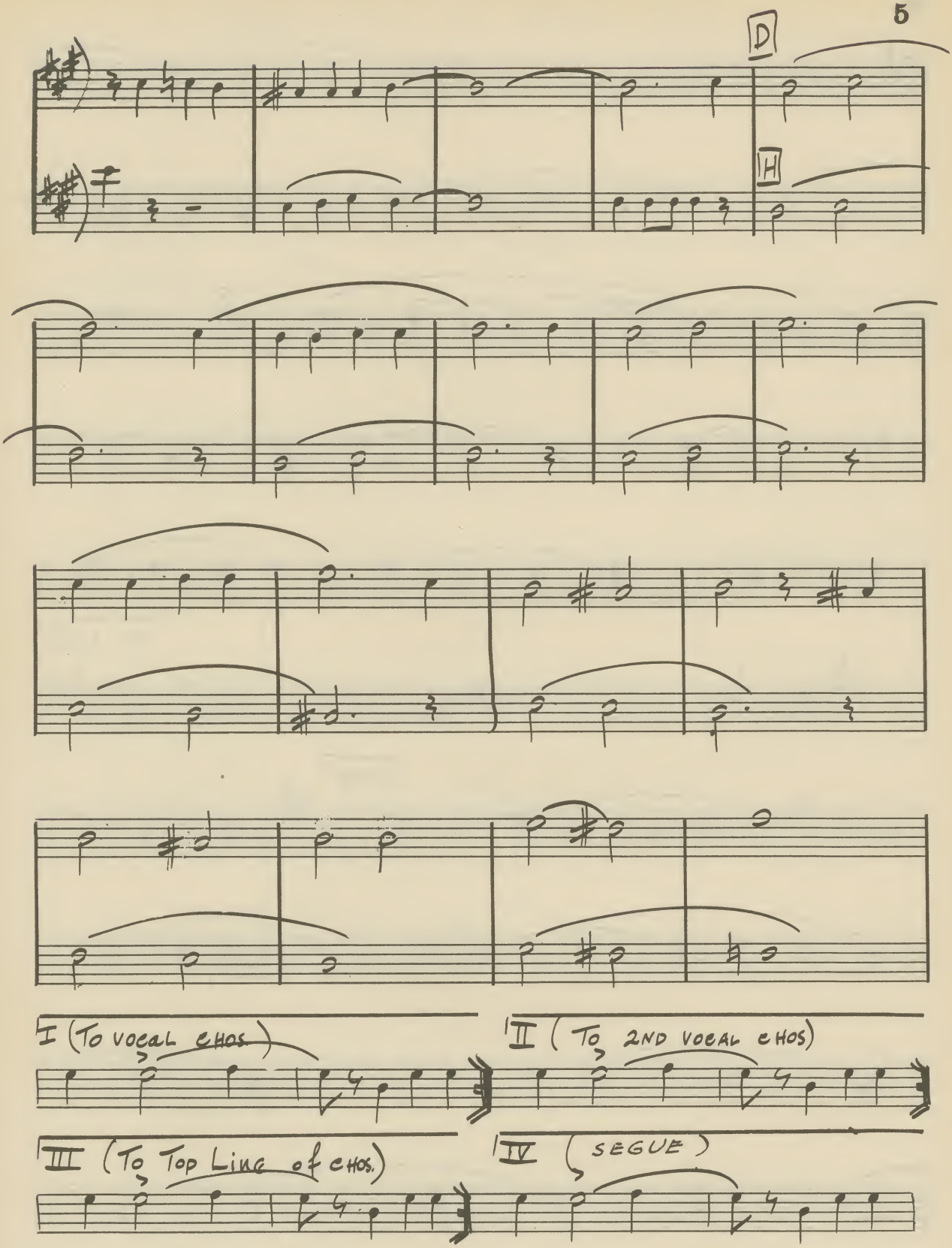

K
MODERATO
p
L
f
M
N
MARCH TEMPO
TRPT. II CUE
f
f
O
MARCATO
P
RIT.
sffz

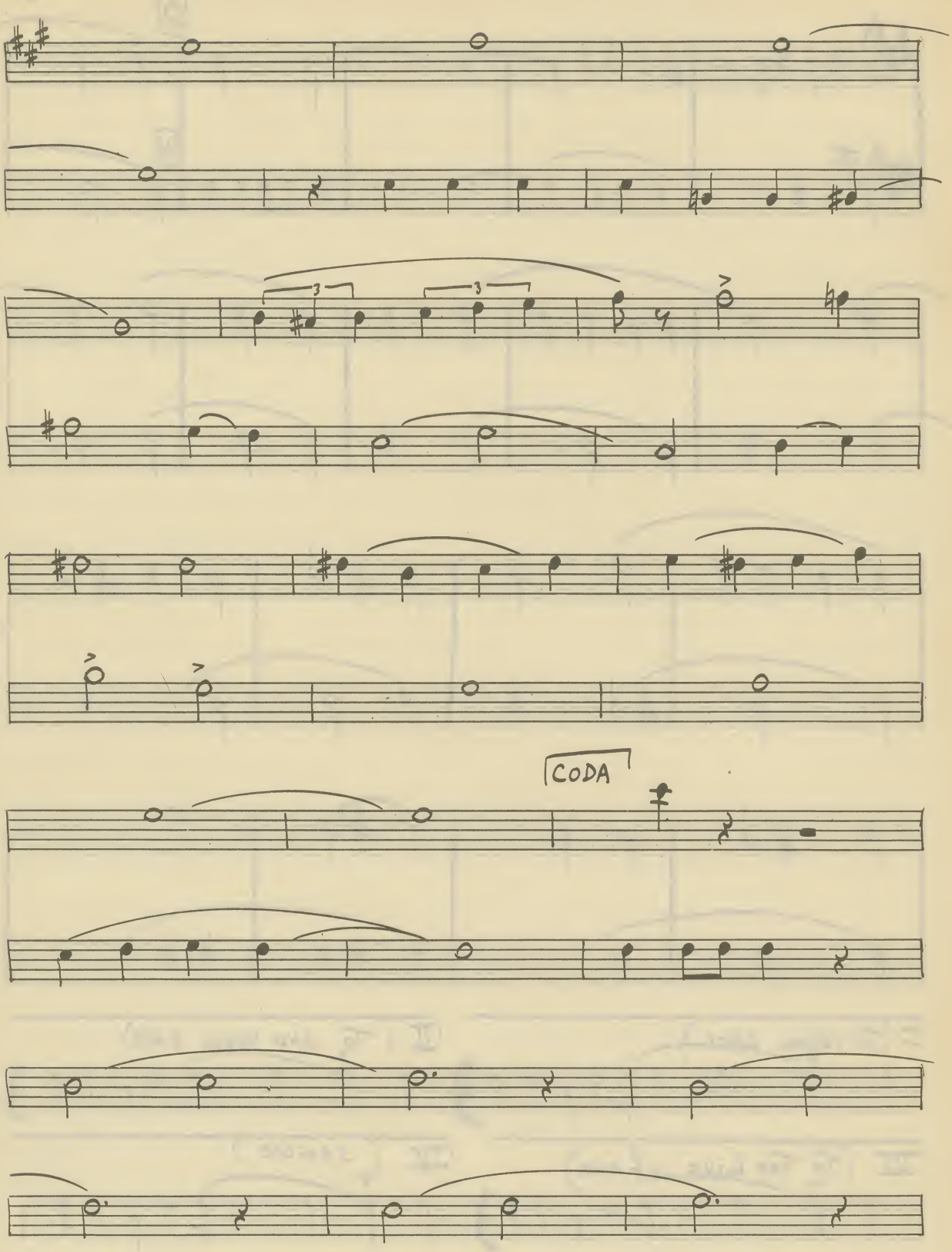
YANK YANK YANK

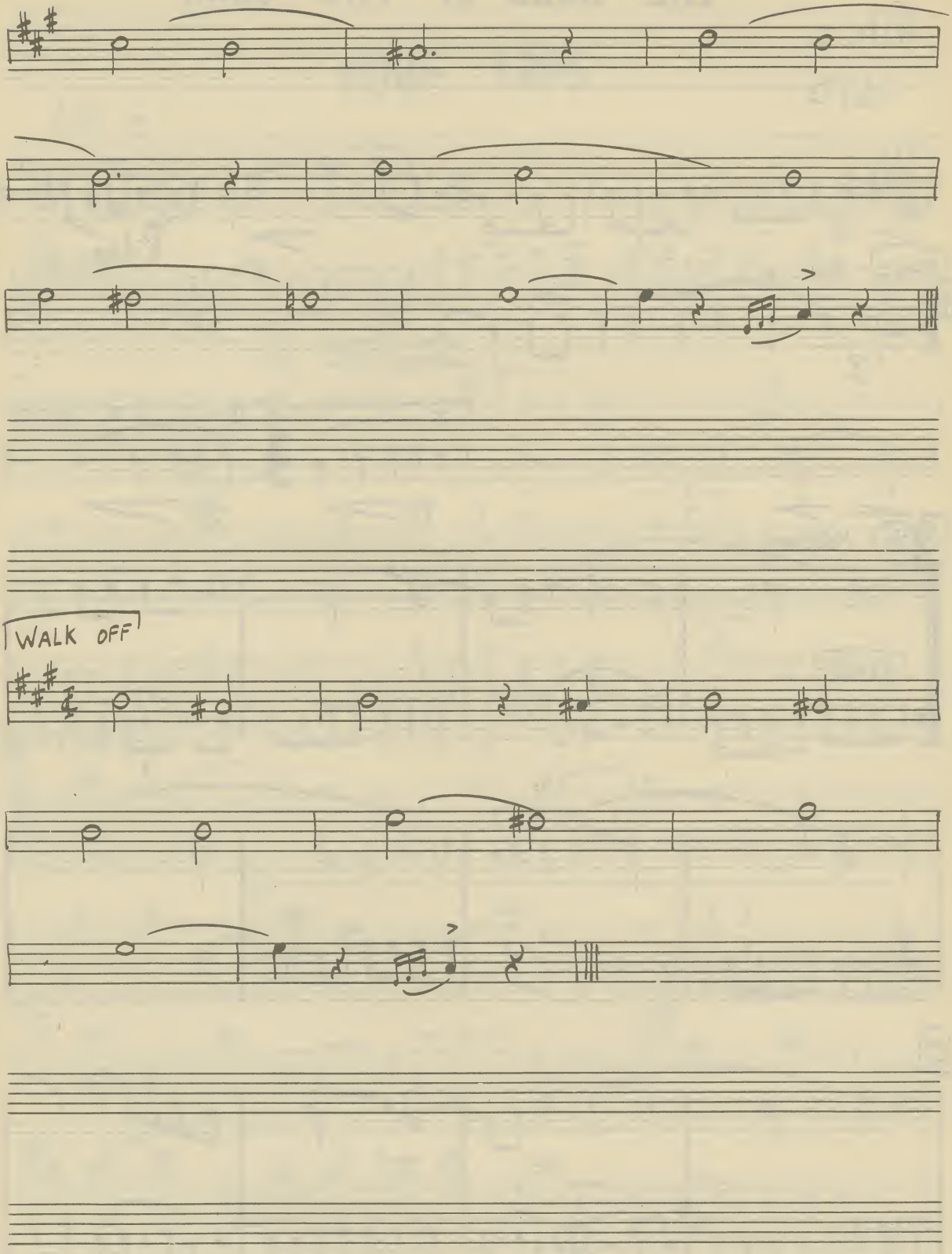
Alto I

Mod. to

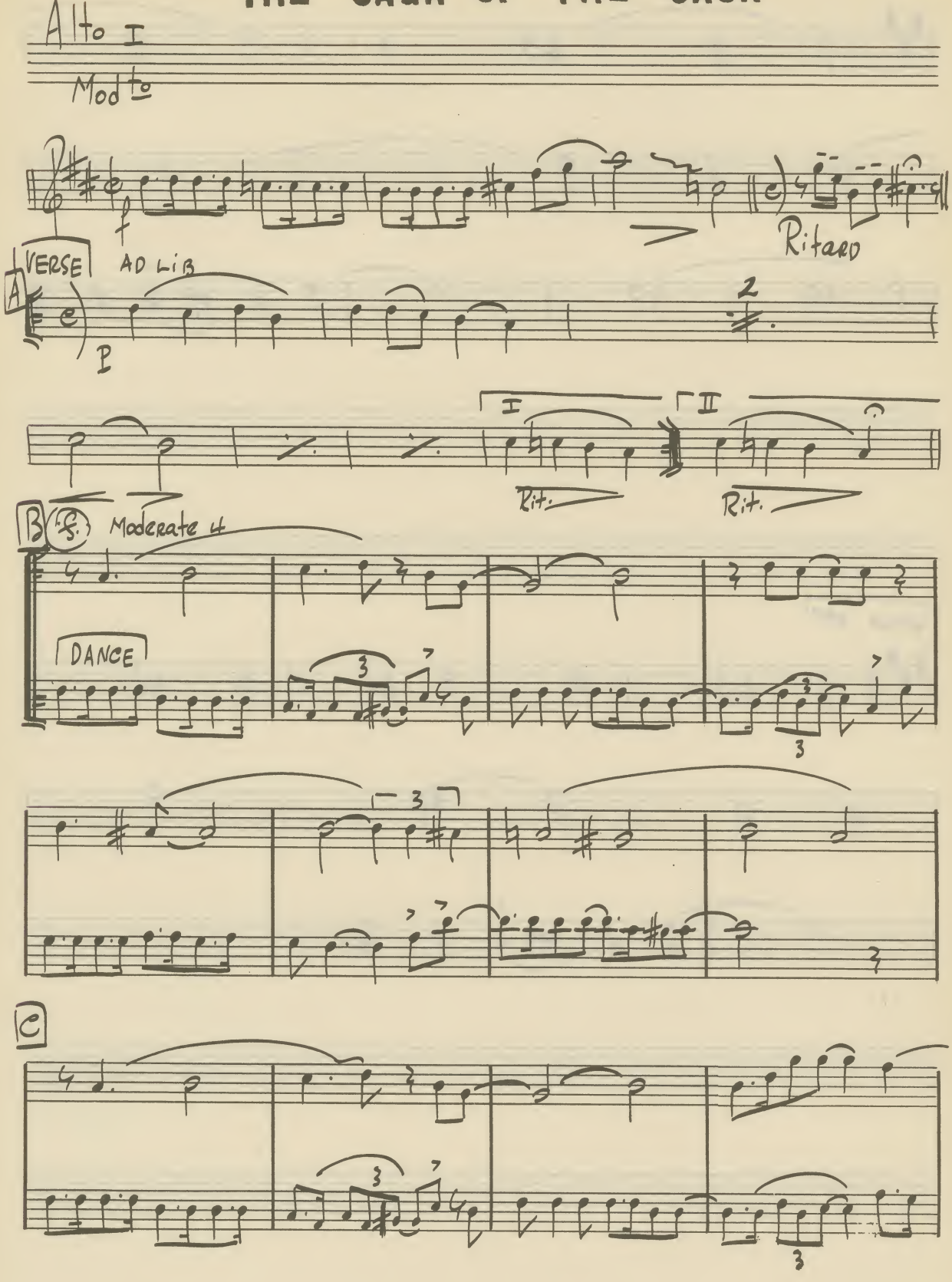


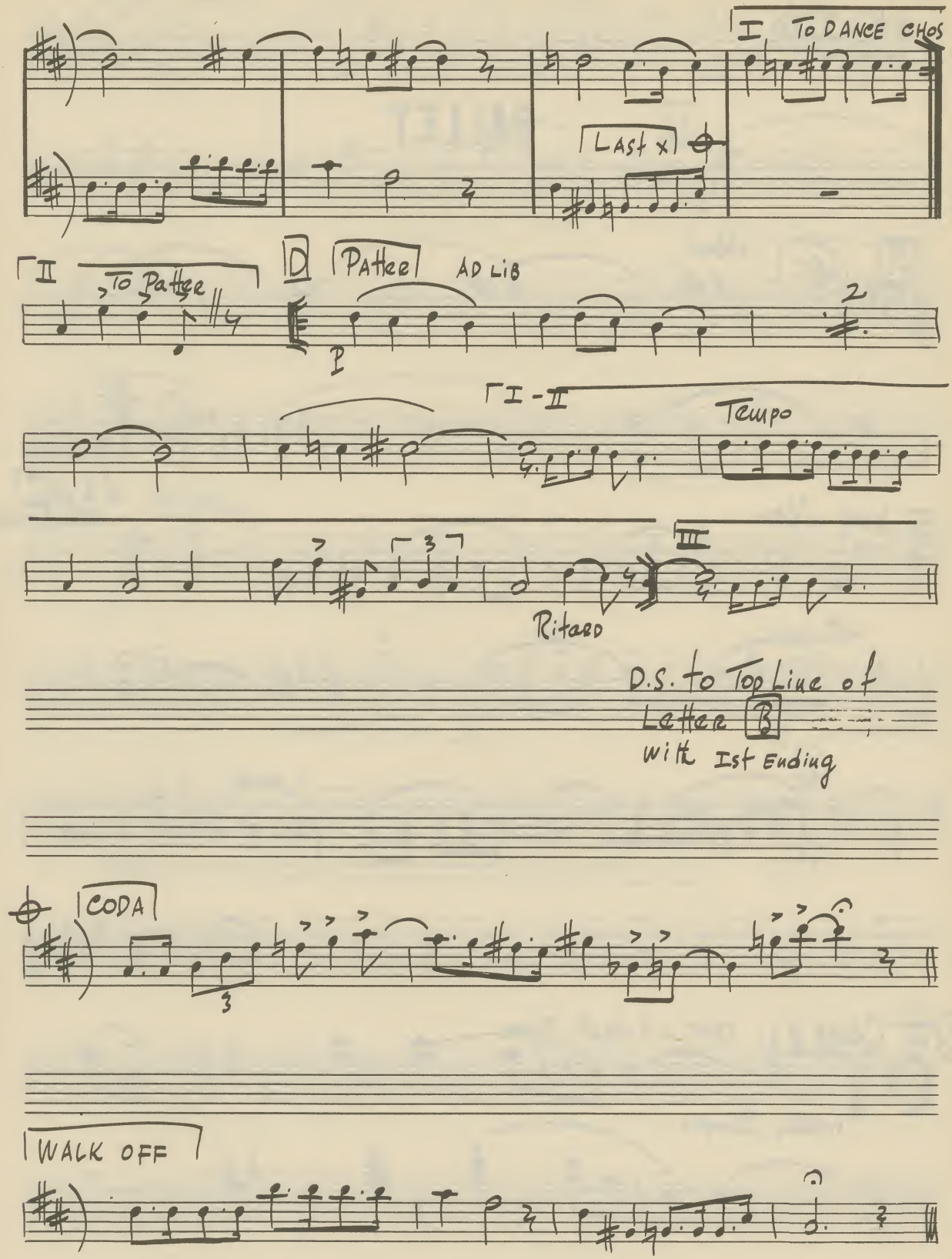

D
H
I (To vocal chos.)
II (To 2nd vocal chos.)
III (To Top Line of chos.)
IV (SEGUE)


CODA


WALK OFF

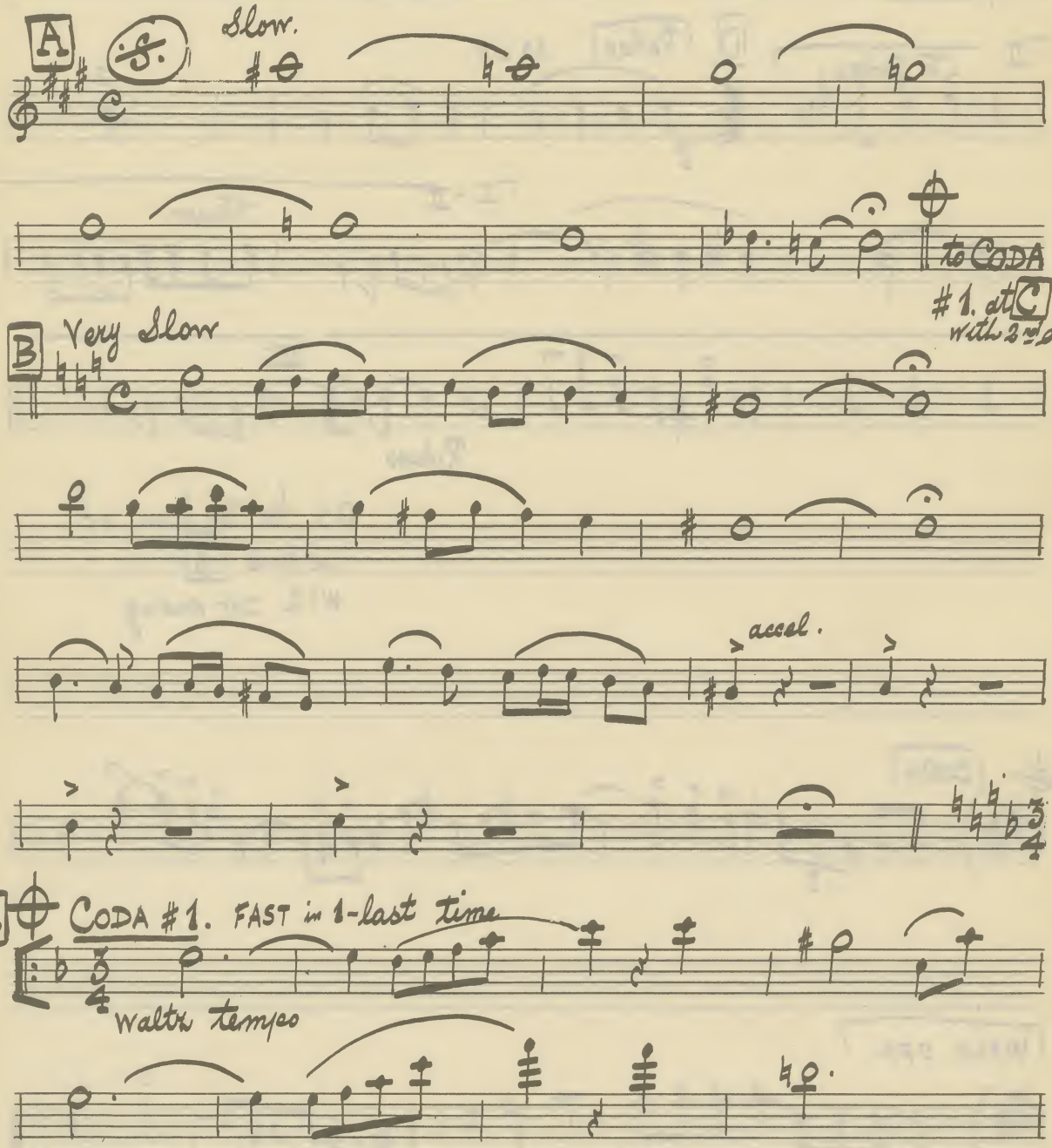
THE SAGA OF THE SACK

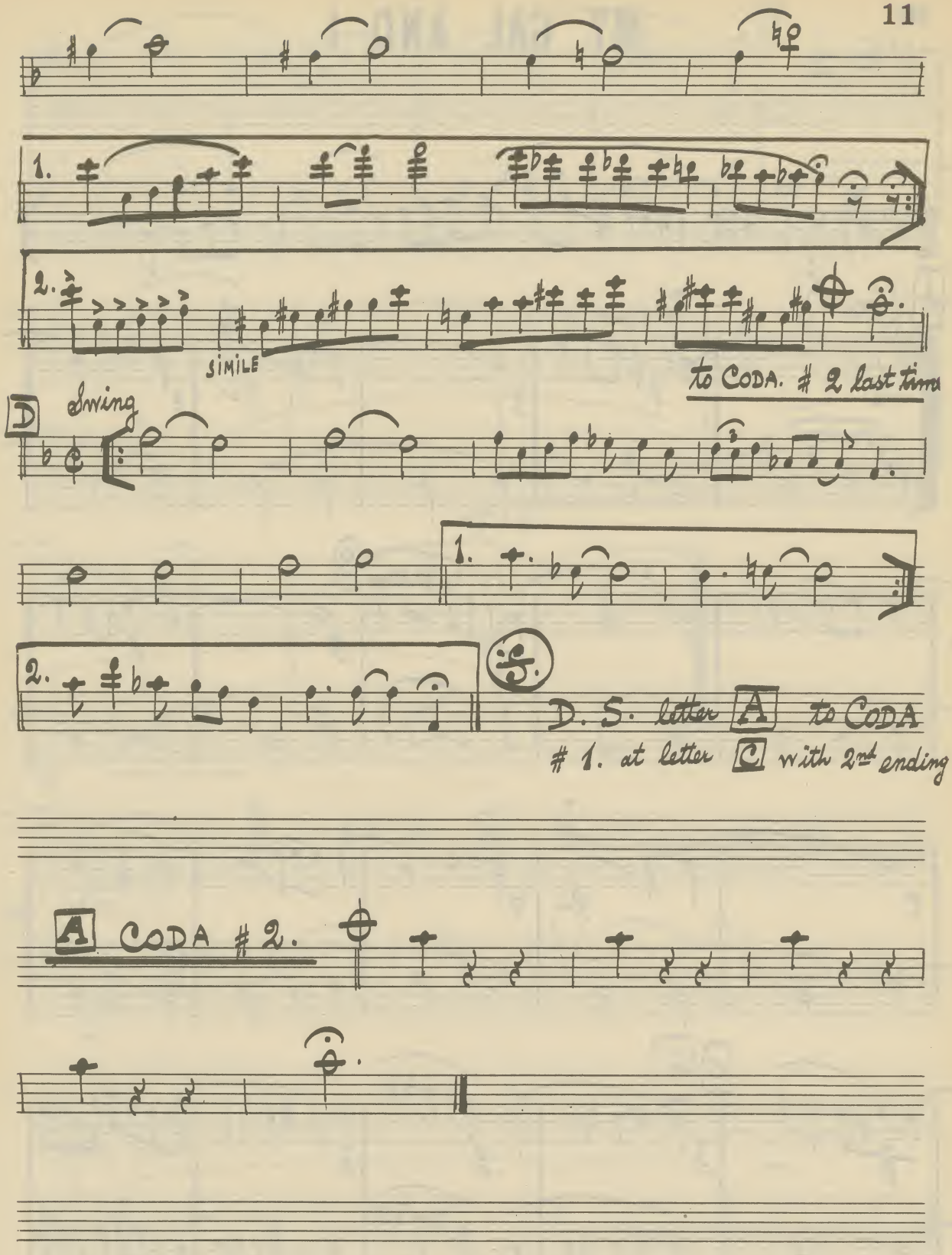



I To DANCE CHOS
Last x
II To Pattee
D Pattee AD LIB
I
I-II
Tempo
III
Ritard
D.S. to Top Line of Letter B with 1st Ending
CODA
WALK OFF

1st Alto

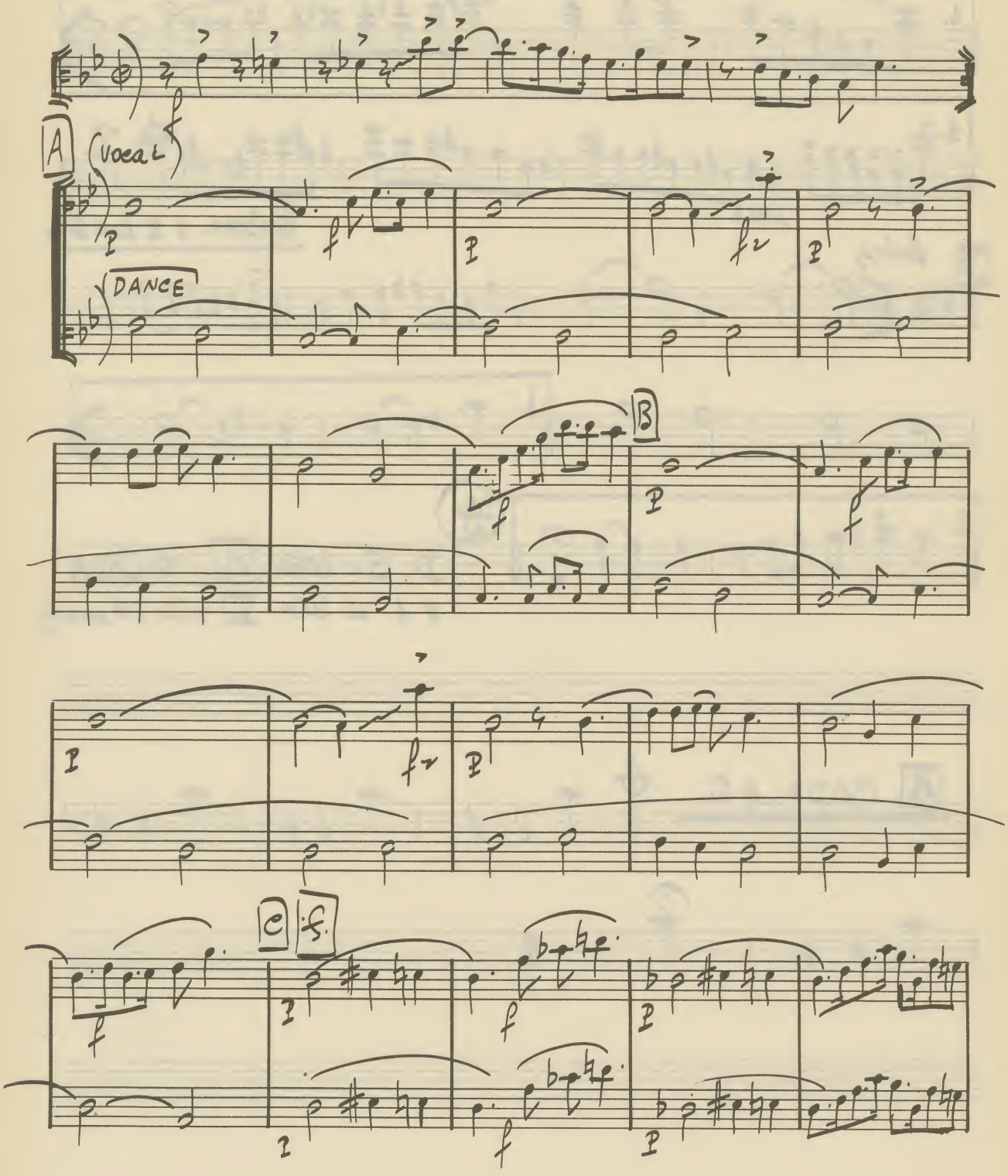
BALLET

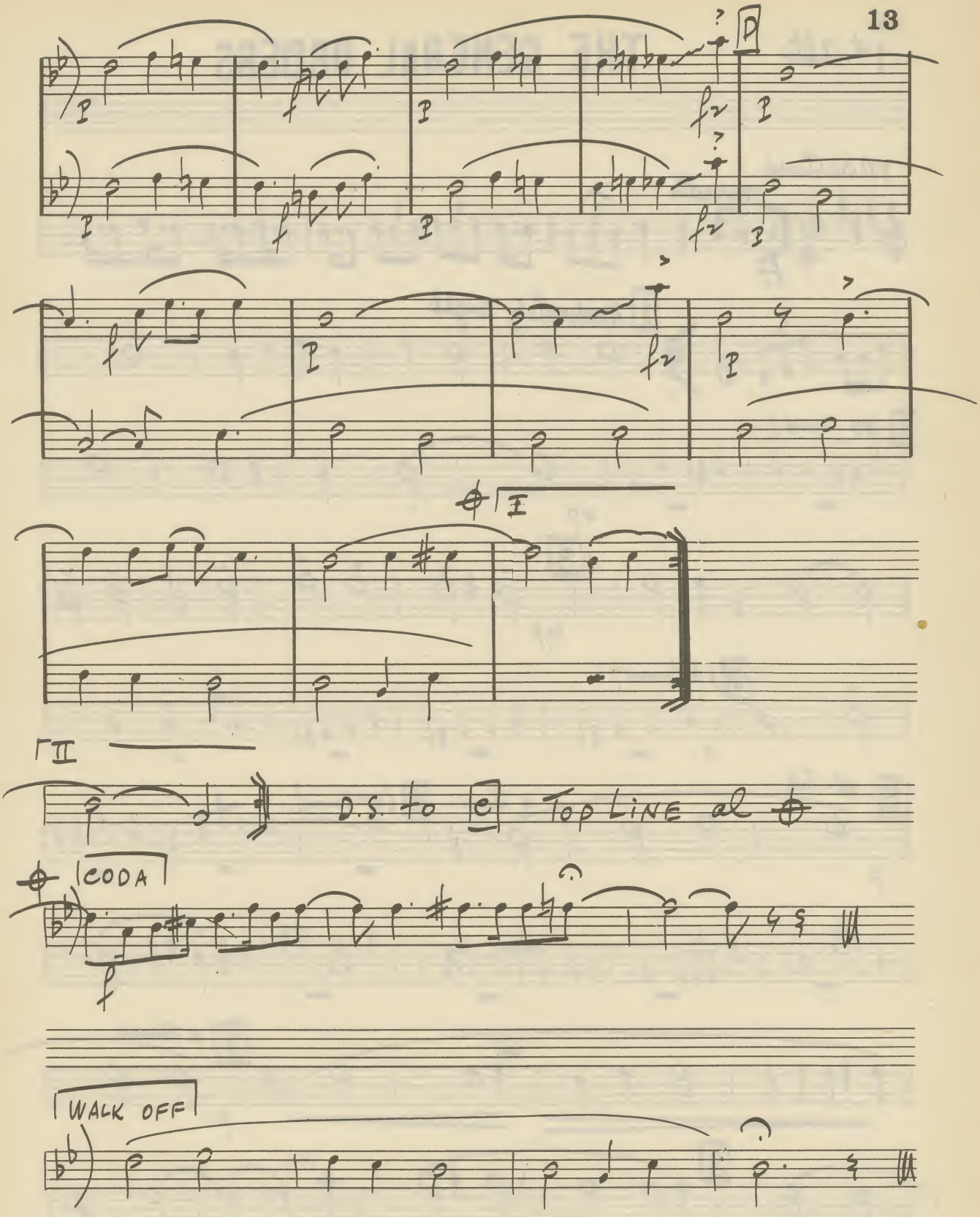



1.
2.
SIMILE
to CODA. # 2 last time
D
Swing
1.
2.
D. S. letter A to CODA
1. at letter C with 2nd ending
A CODA # 2.

MY GAL AND I

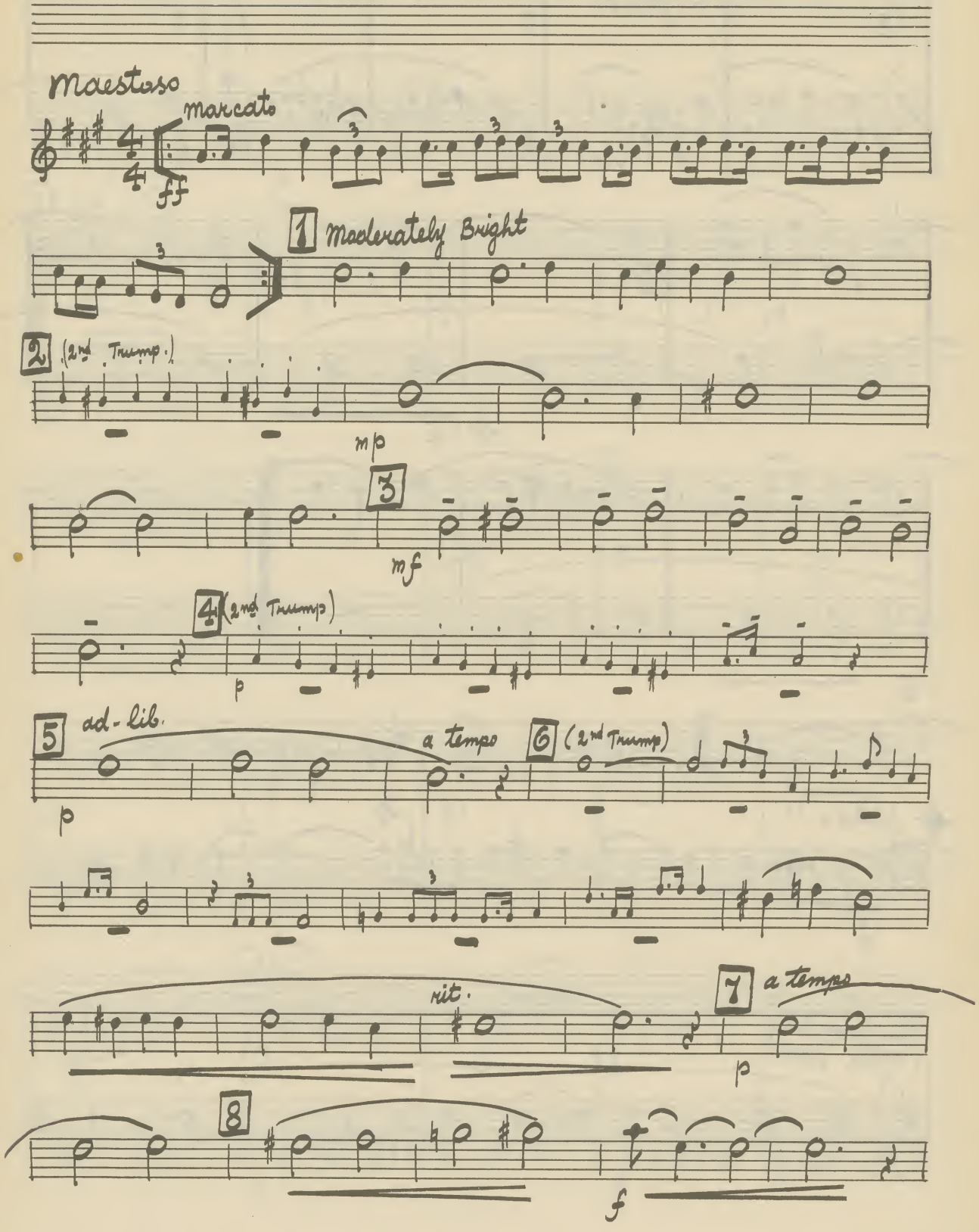
ALTO I

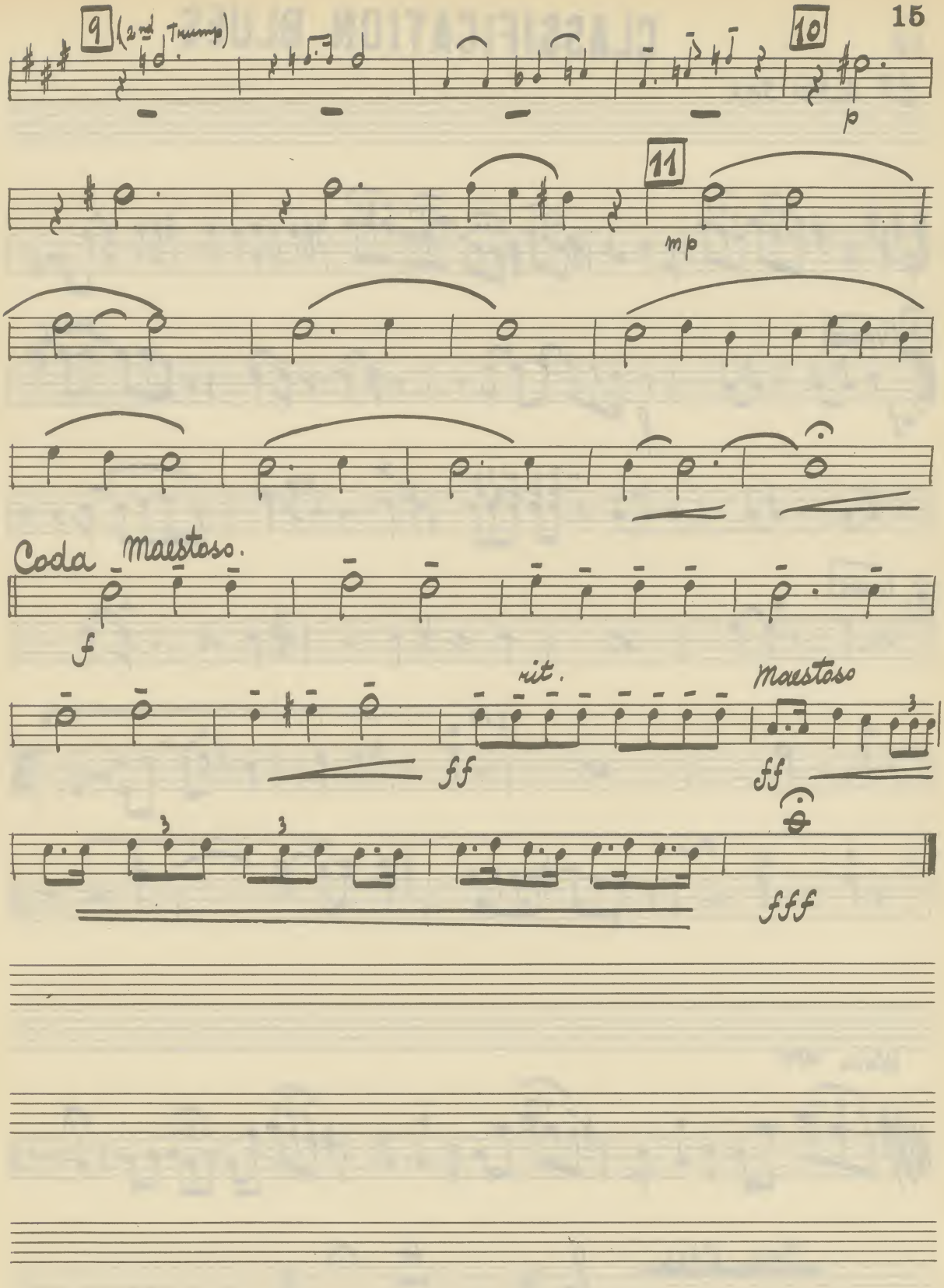



D
I
II
D.S. to [C] Top LINE al
CODA
WALK OFF

1st alto

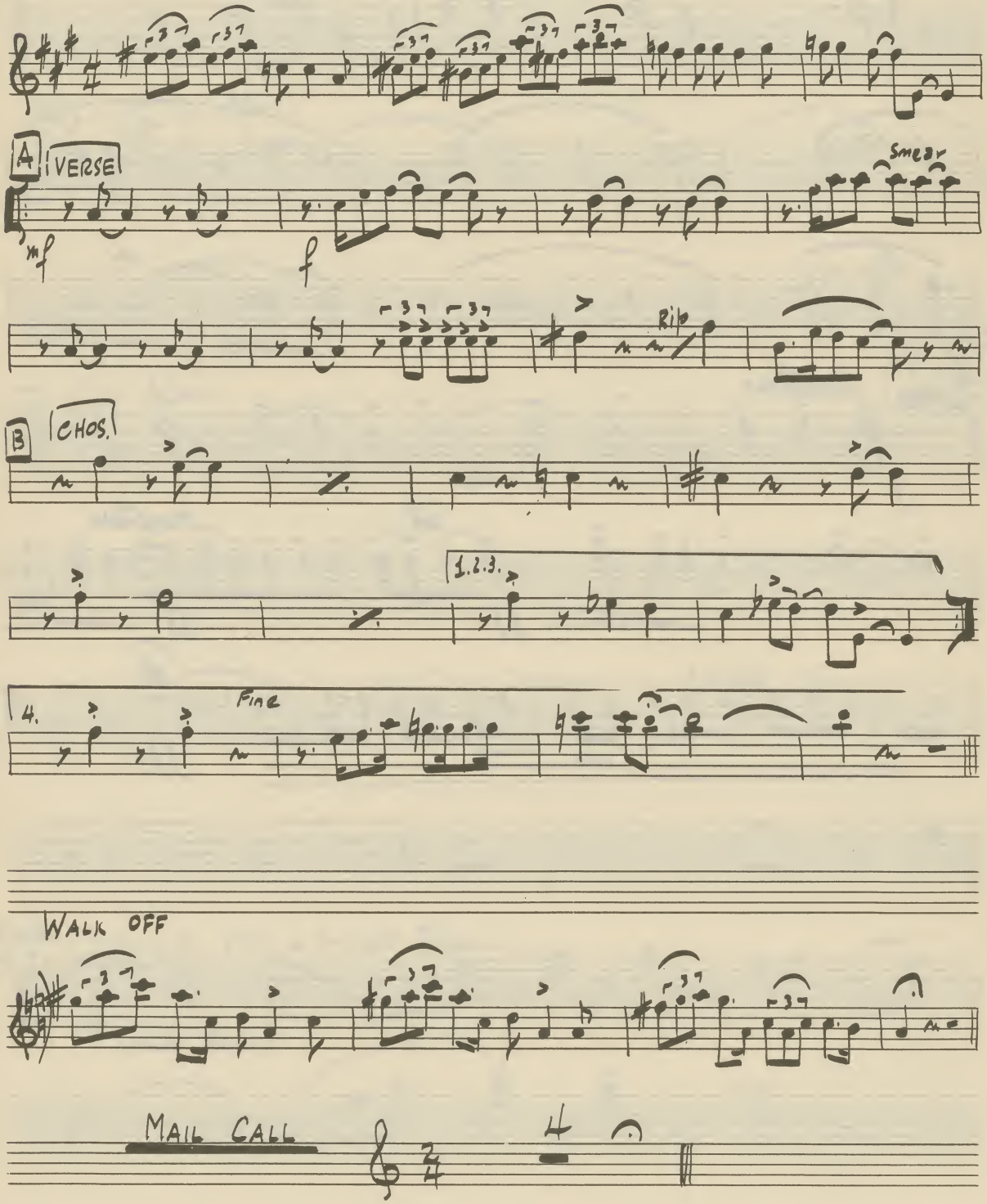
THE GENERAL ORDERS




9
(2nd Trumpet)
10
p
11
mp
Coda Maestoso.
f
rit.
ff
Maestoso
ff
fff

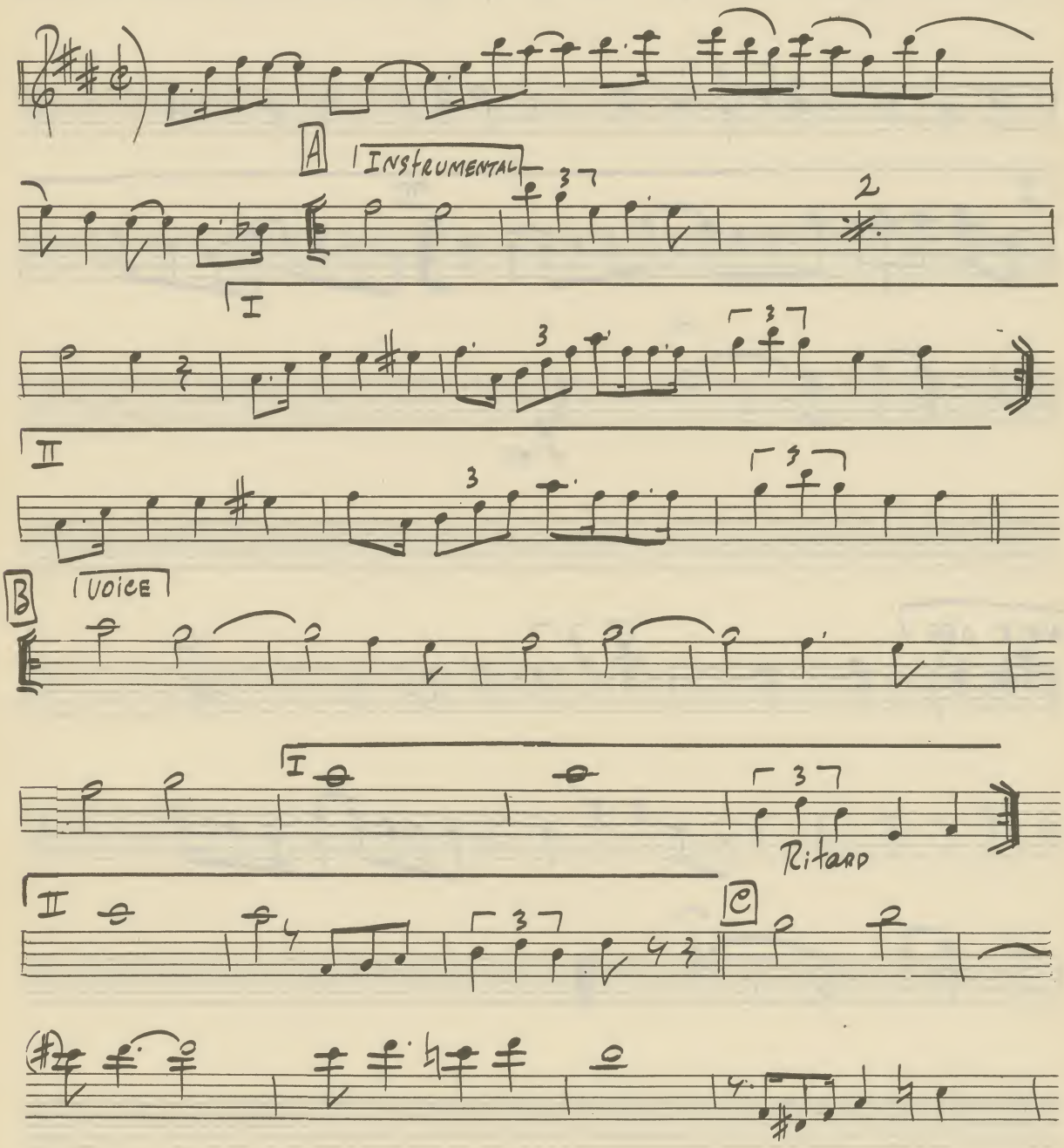
CLASSIFICATION BLUES

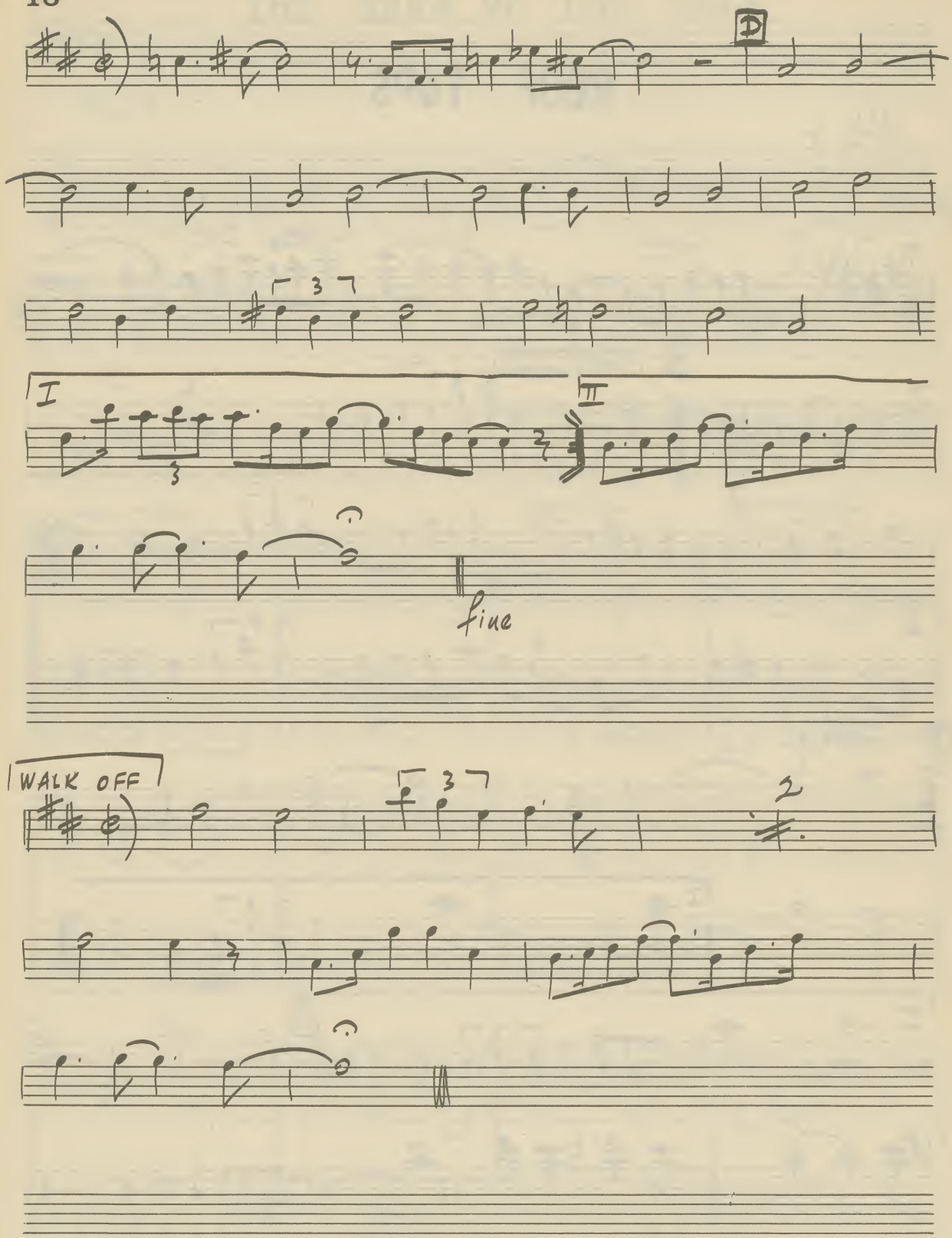
1st ALTO SAX



ROOF TOPS

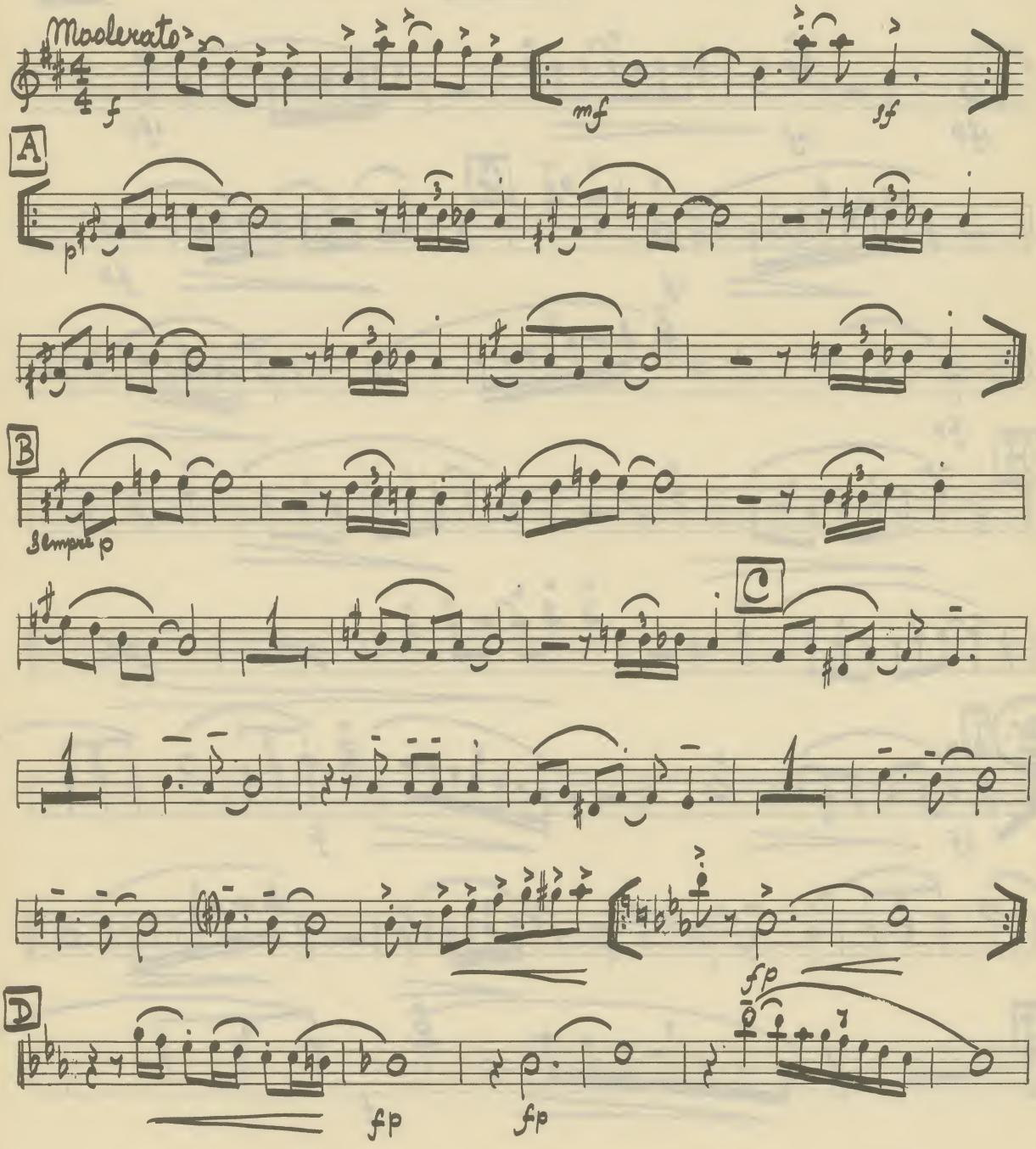
Alto I

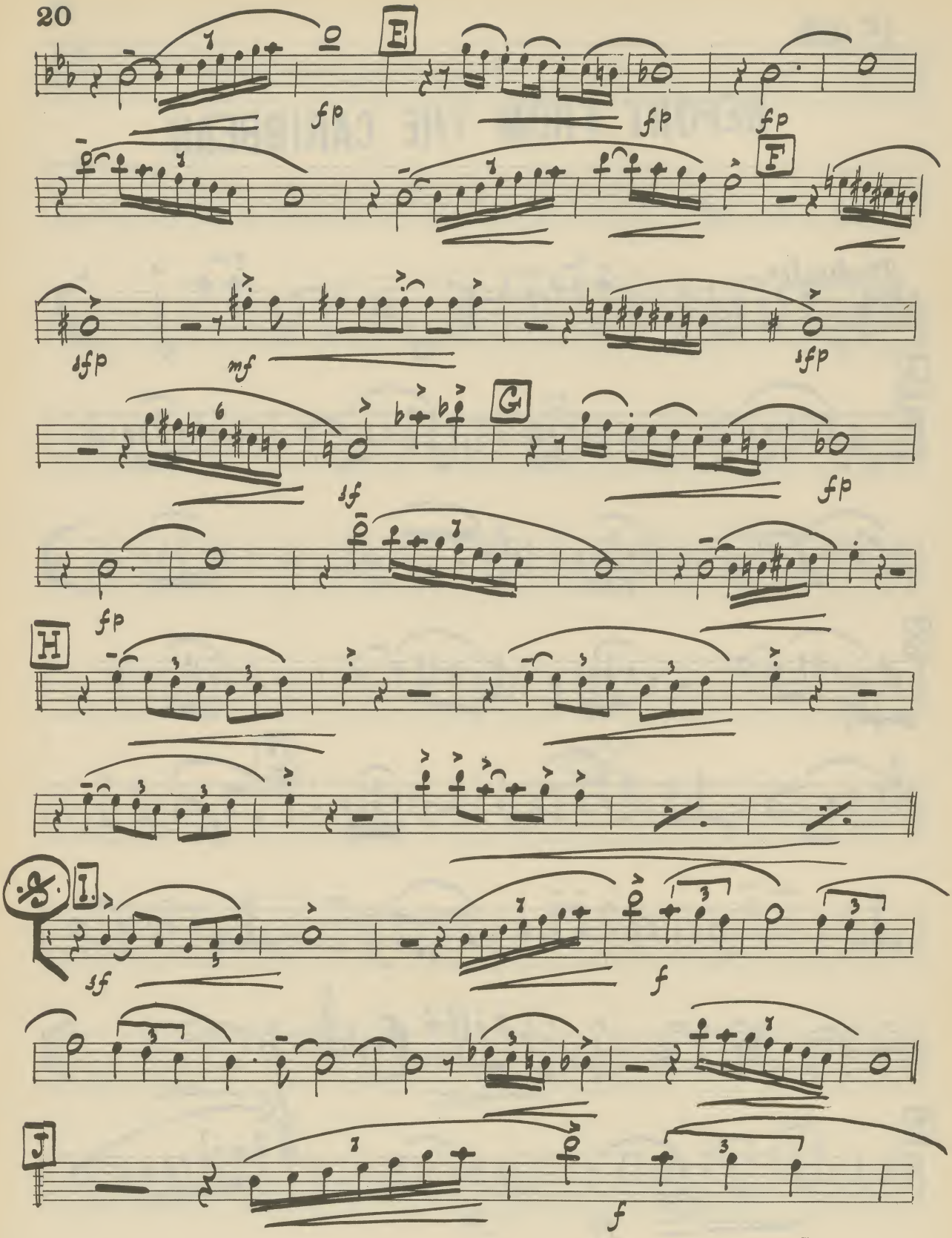


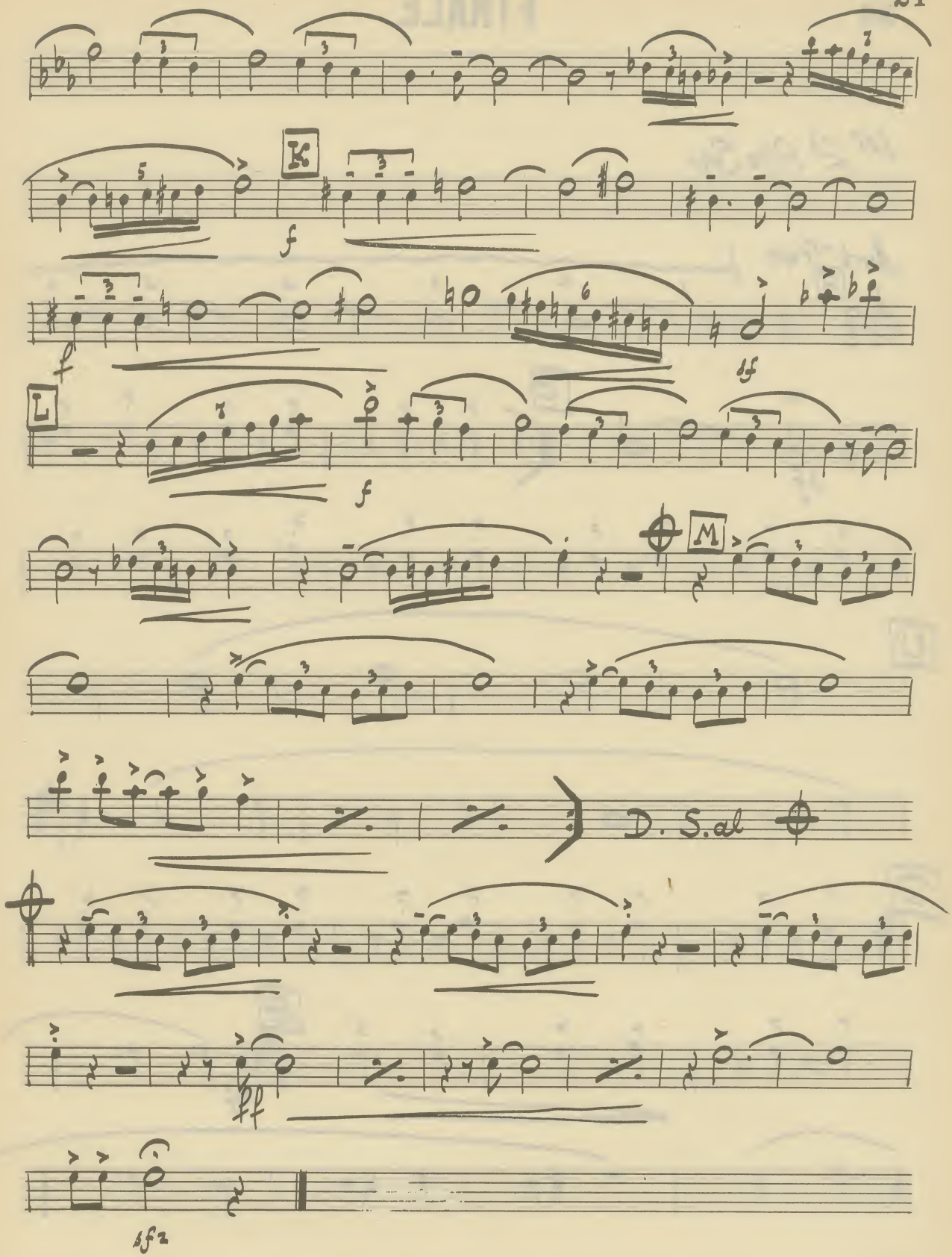

D
I
II
fine
WALK OFF

1st alto

REPORT FROM THE CARIBBEAN

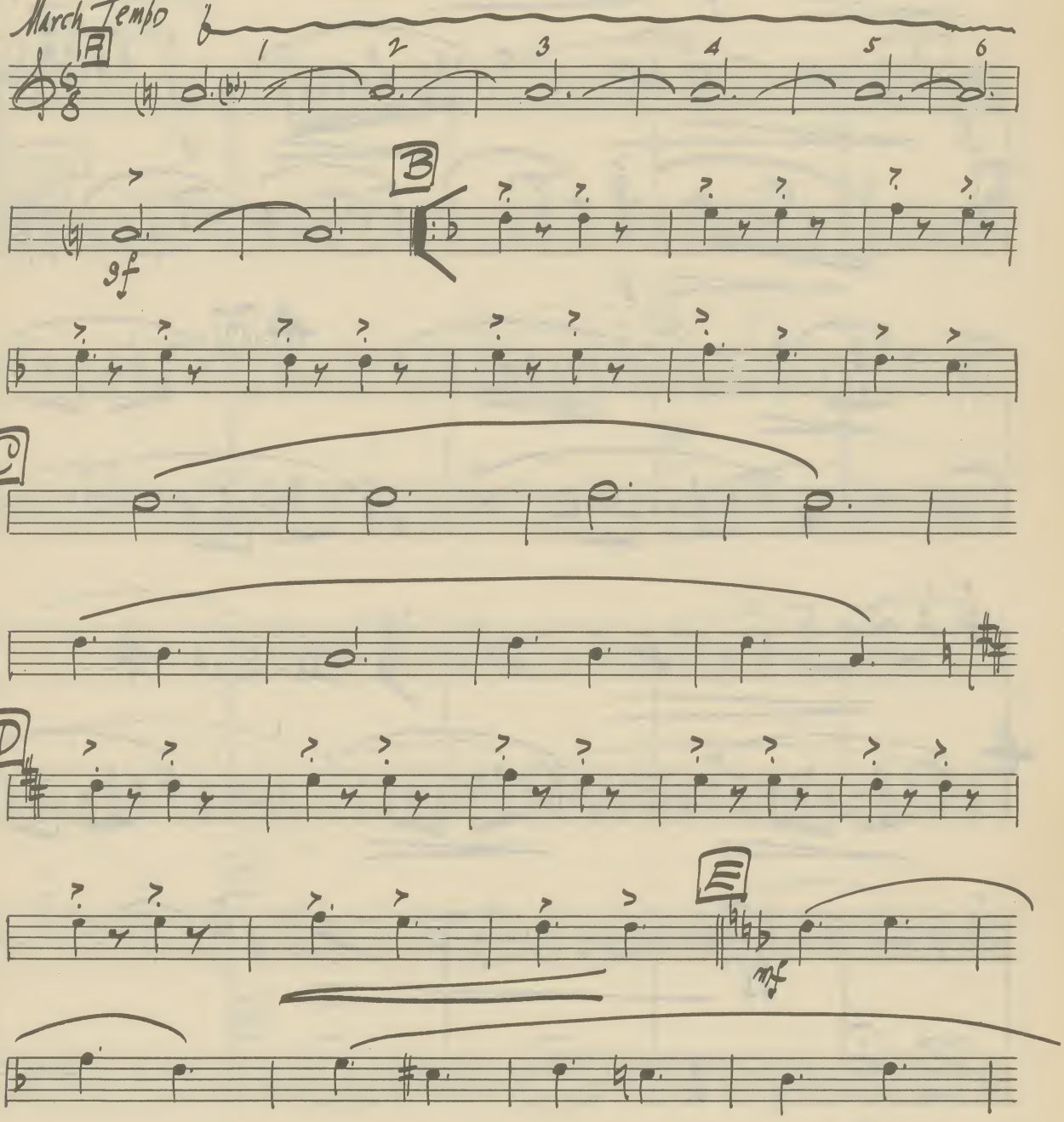


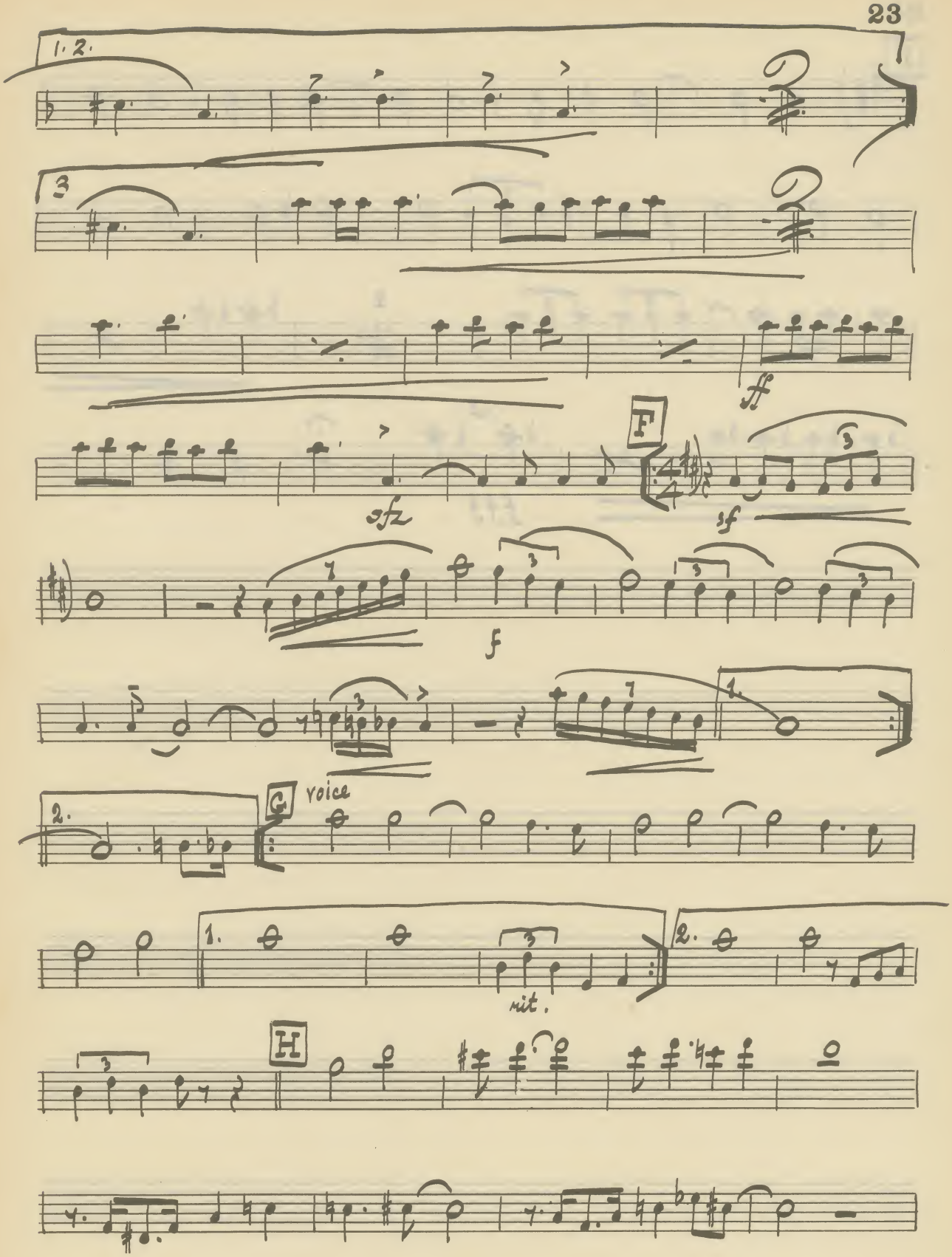

E
F
G
H
I.
J
sfp
mf
sf
f

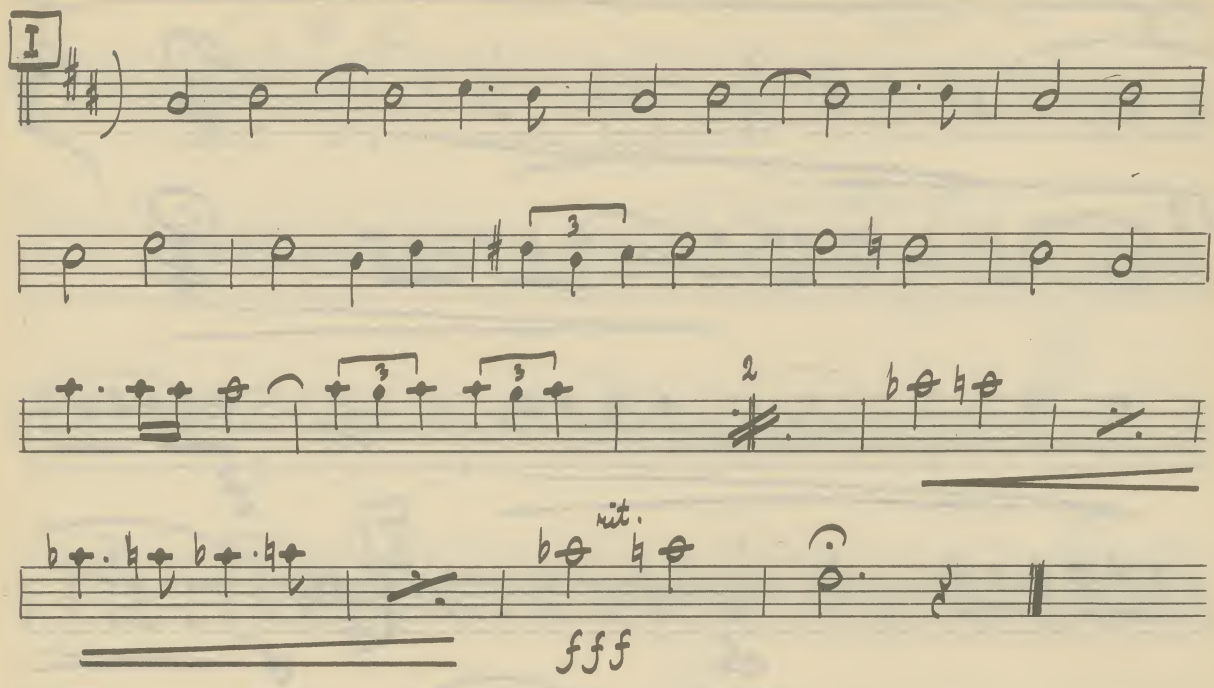

K
f
f
ff
L
f
ff
M
D. S. al
ff
sf 2

FINALE

1st Eb Alto Sax

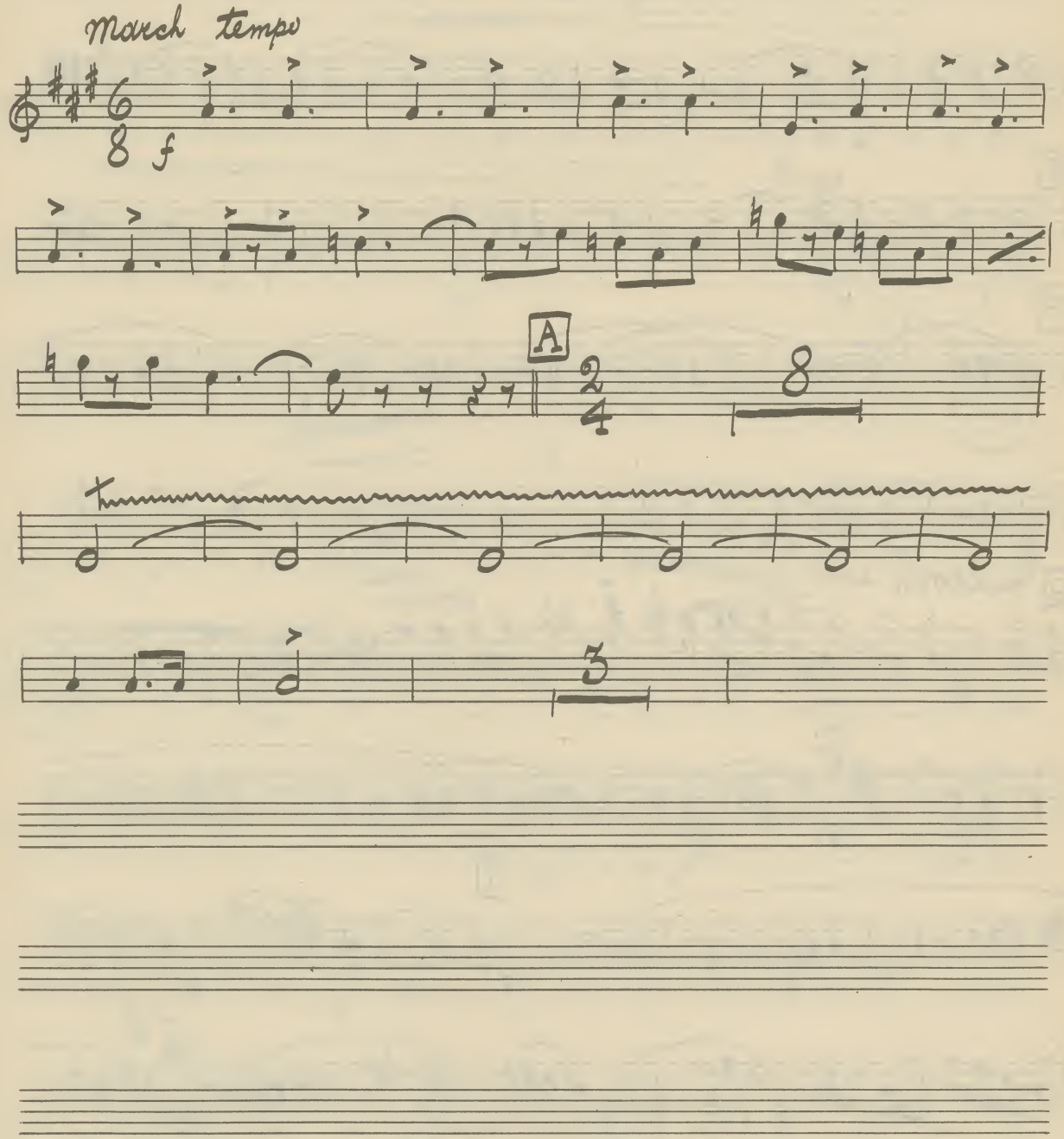


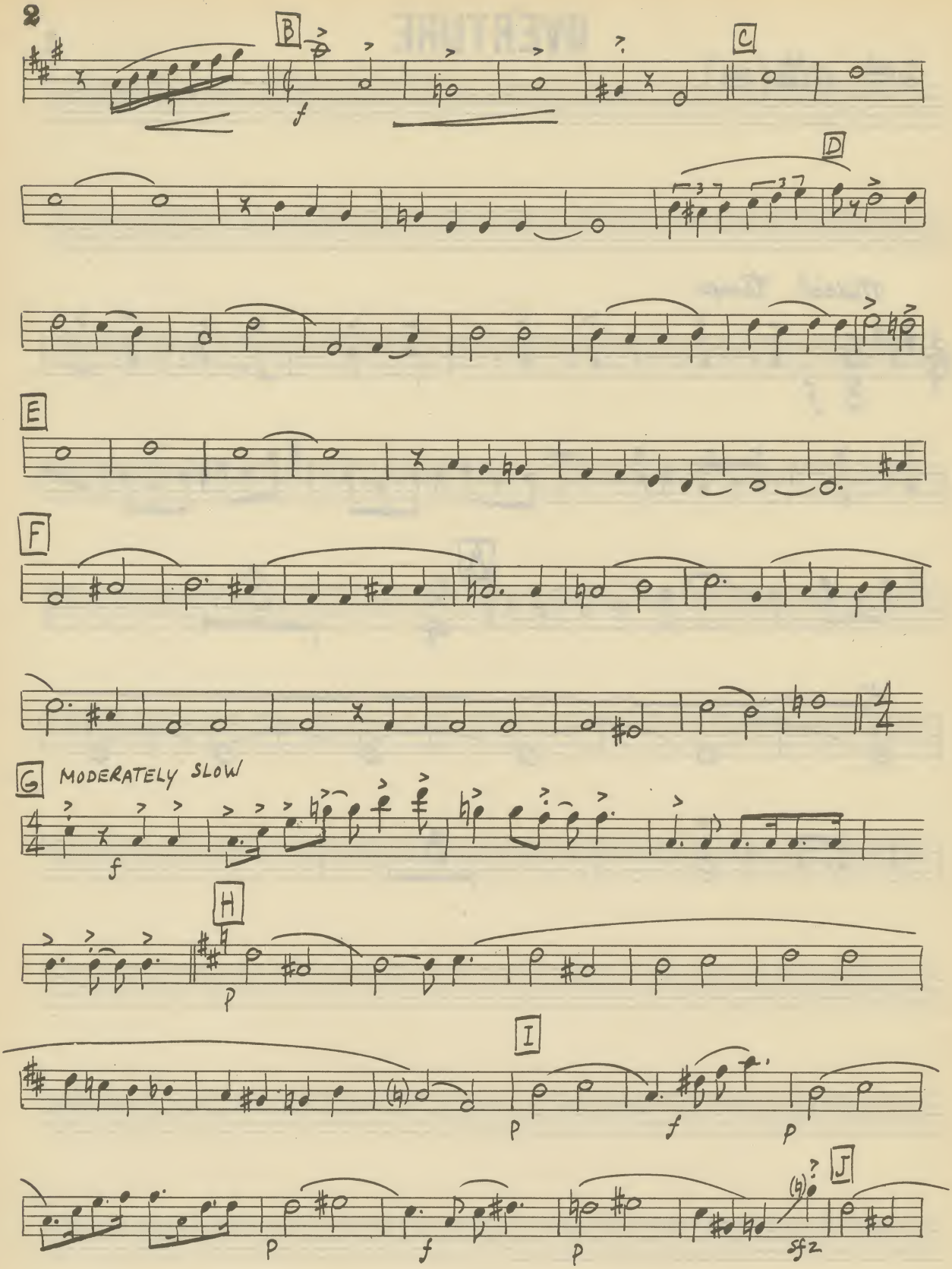

1. 2.
3
ff
sfz
F
sf
f
1.
2.
G
voice
1.
2.
rit.
H

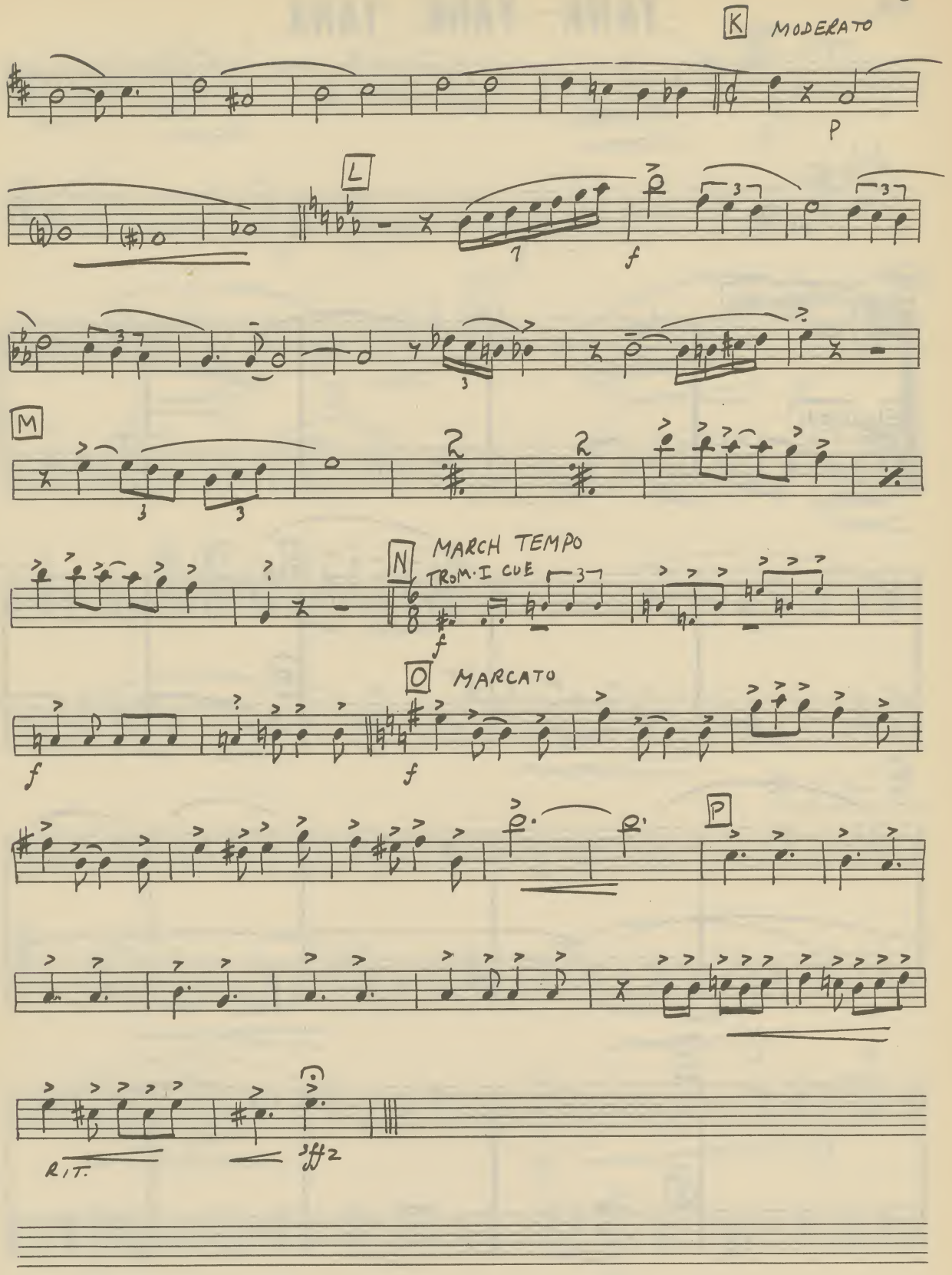

I
2
rit.
fff

OVERTURE

2nd alto (sax)



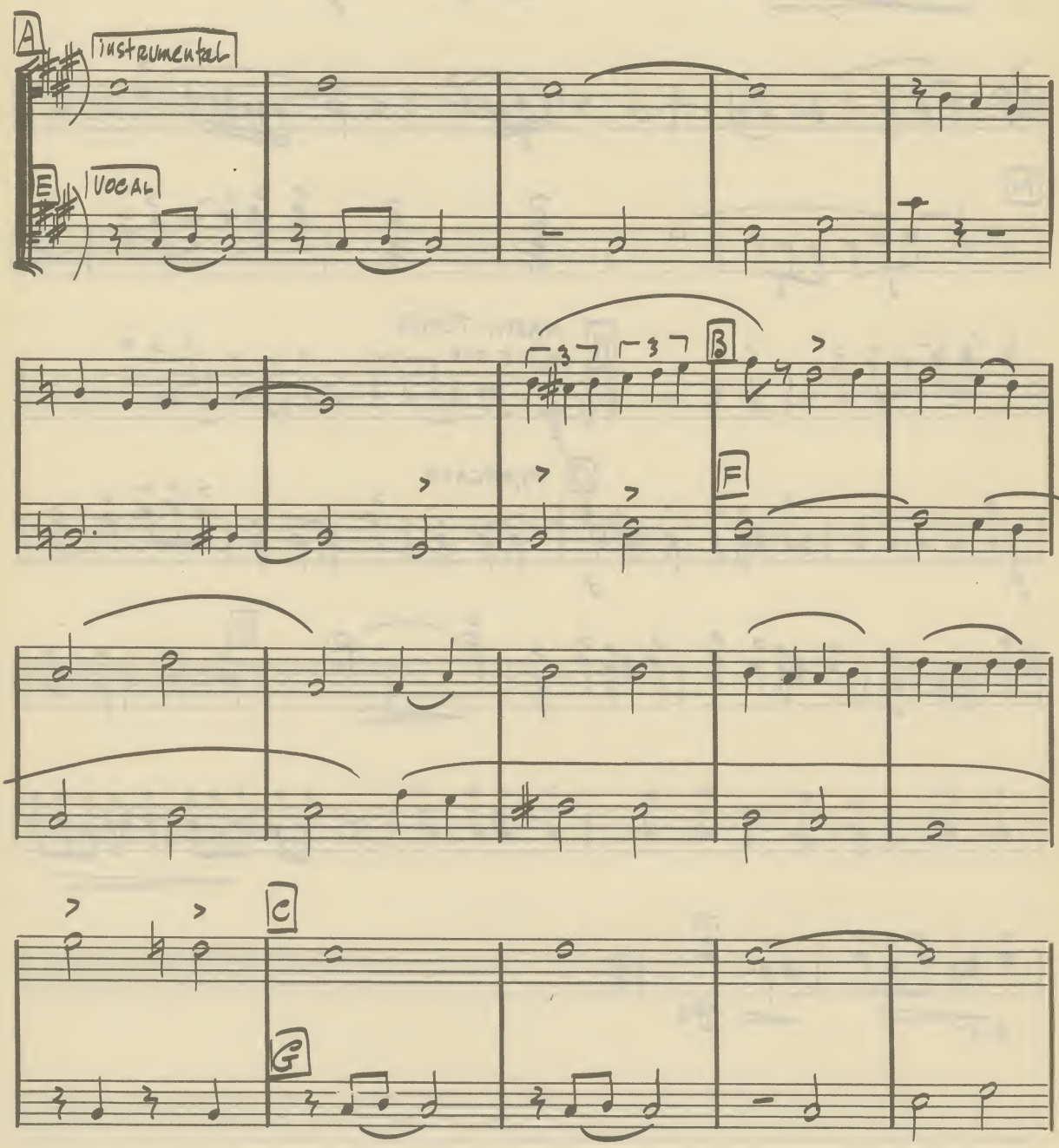

B
C
D
E
F
G
MODERATELY SLOW
H
I
J

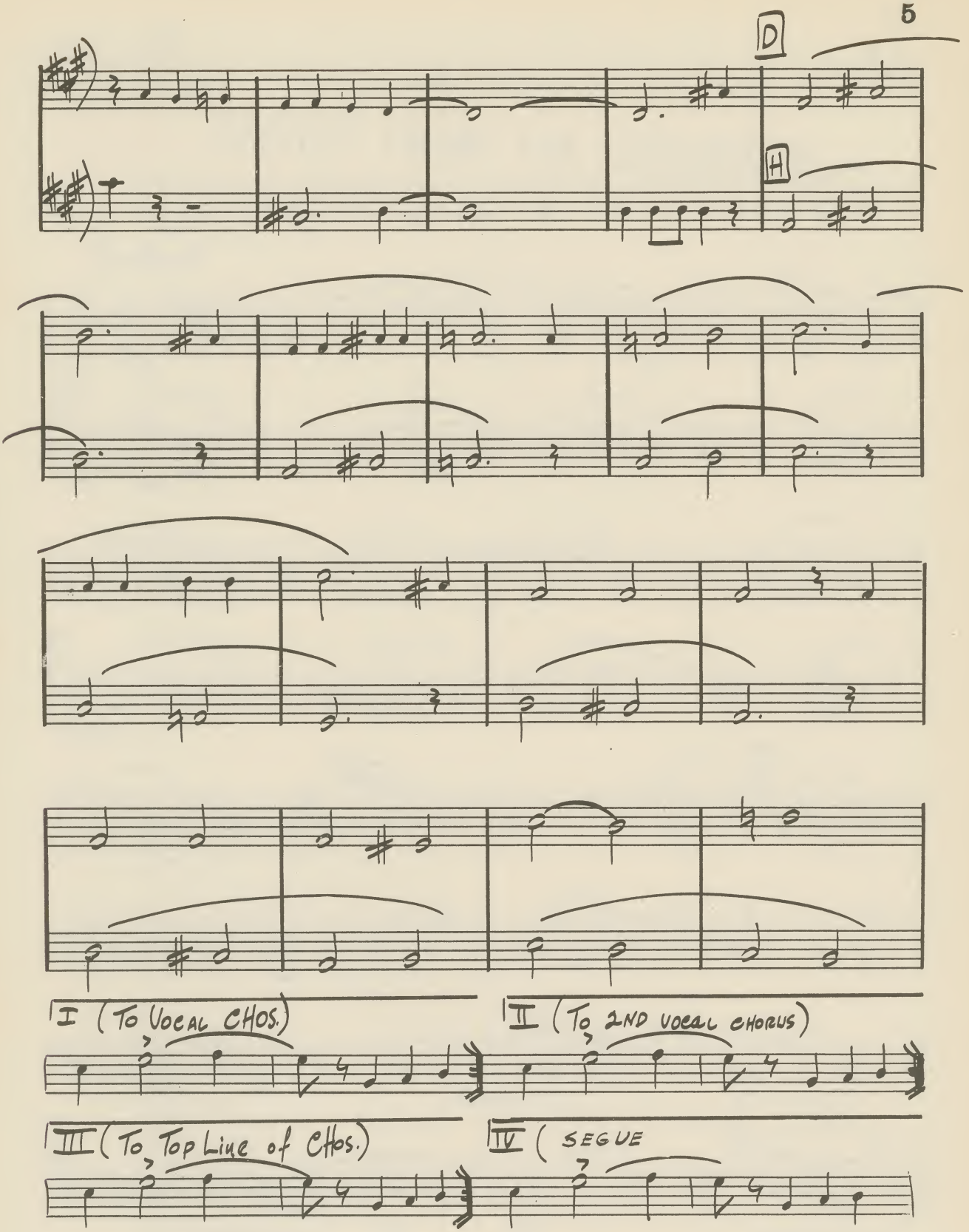

K MODERATO
P
L
f
M
N MARCH TEMPO
TROM. I CUE
f
O MARCATO
f
f
P
RIT.
fff2

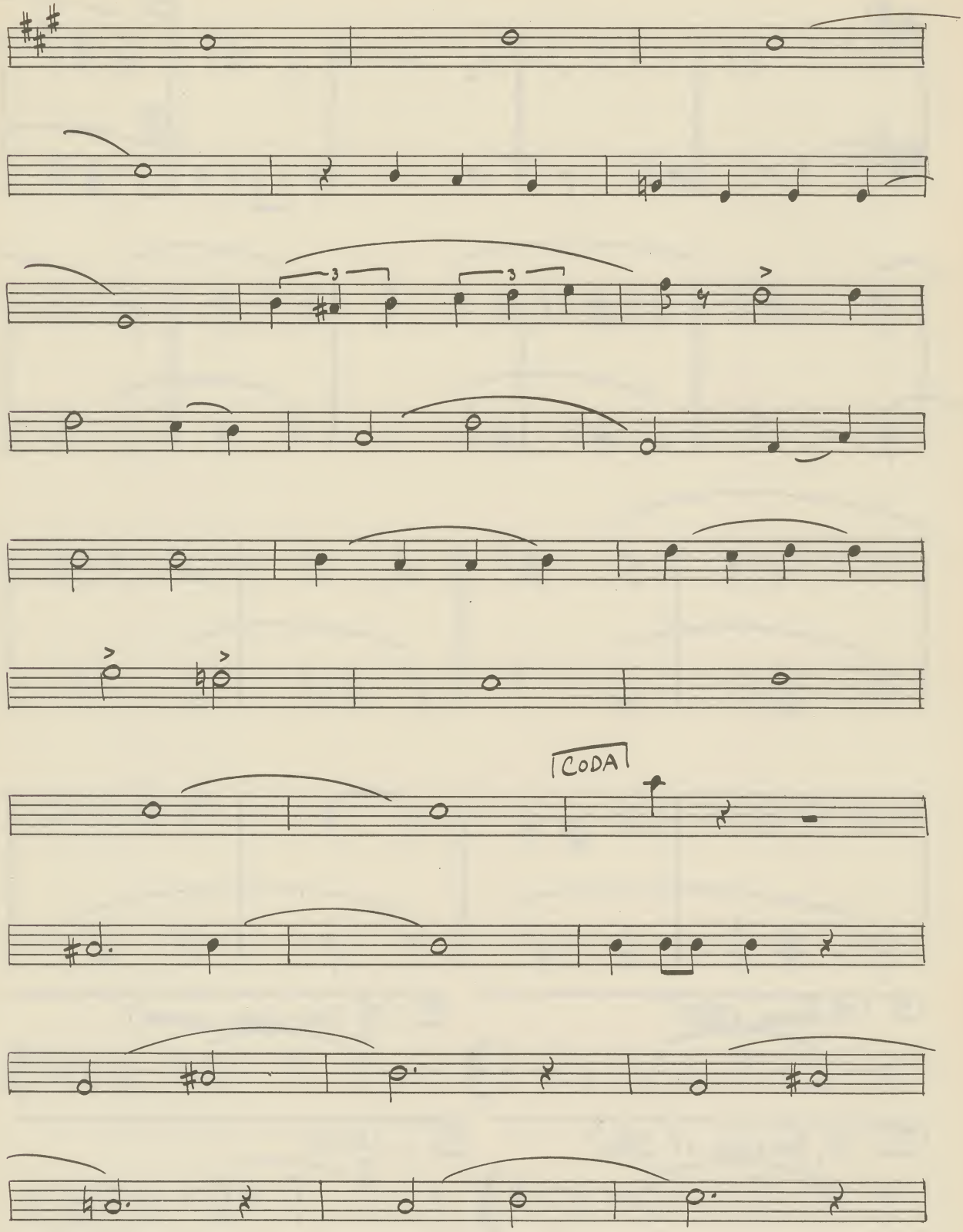
YANK YANK YANK

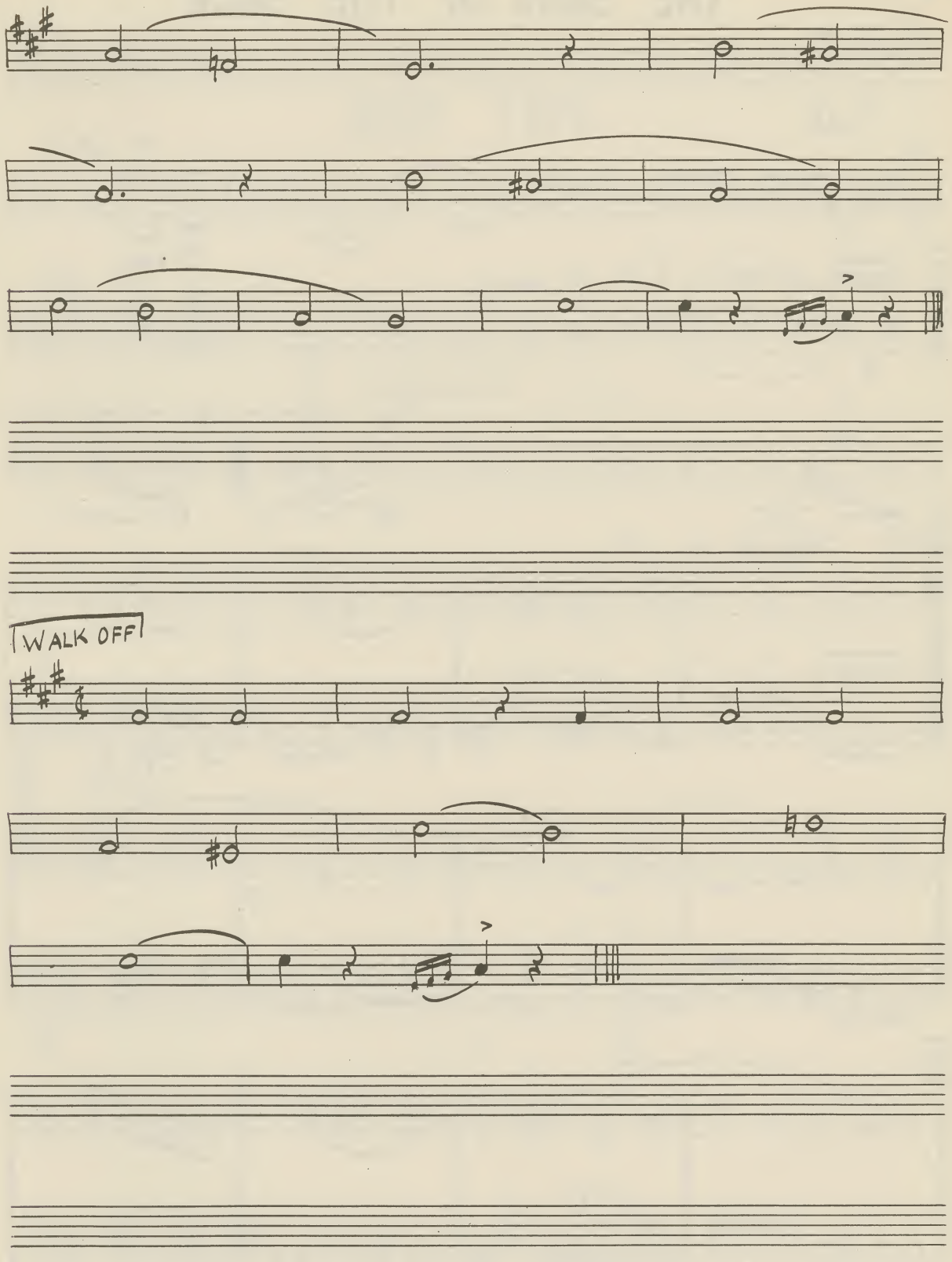
Alto II

Moderato




D
H
I (To Vocal Chos.)
II (To 2nd Vocal Chorus)
III (To Top Line of Chos.)
IV (SEGUE

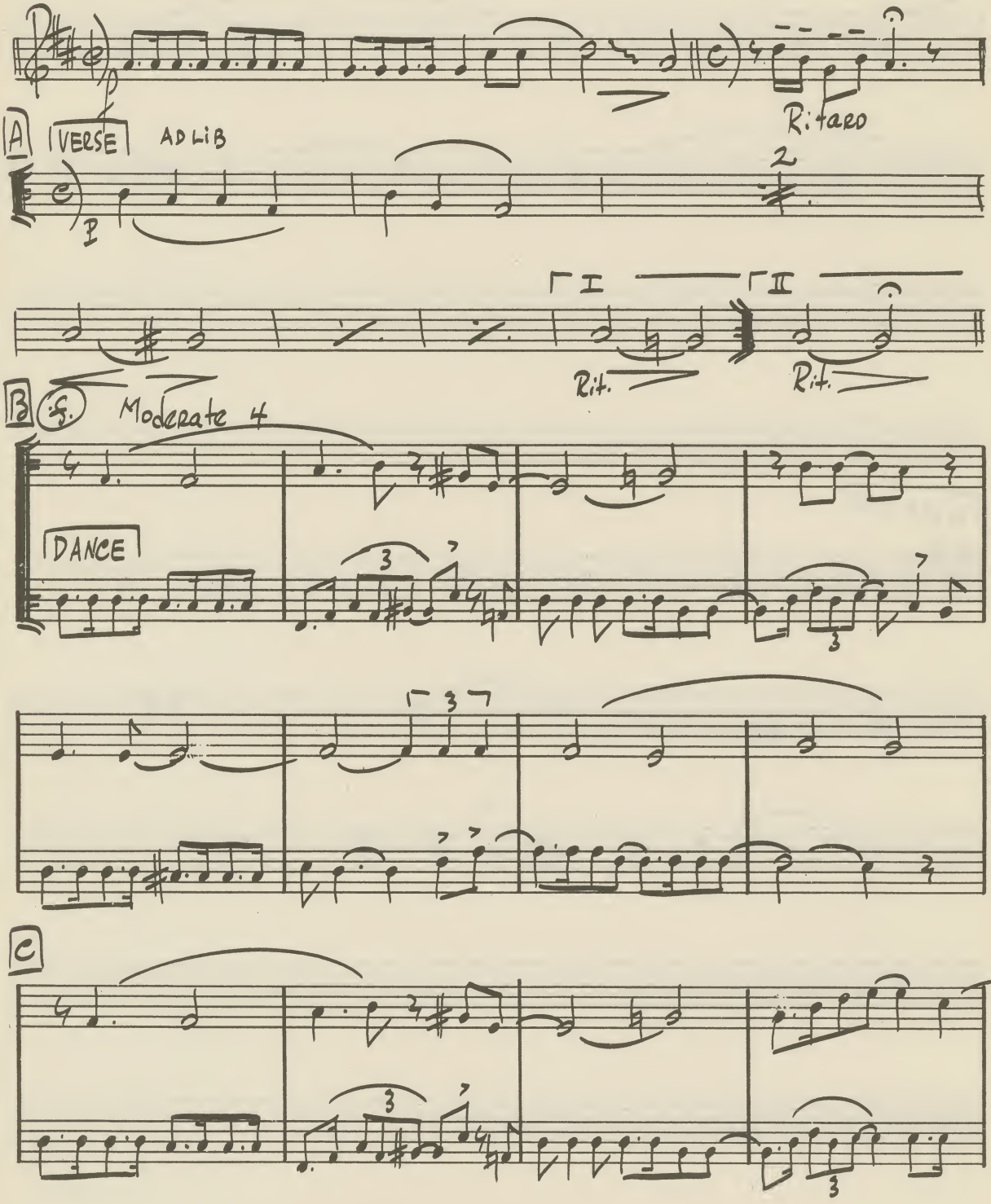

CODA

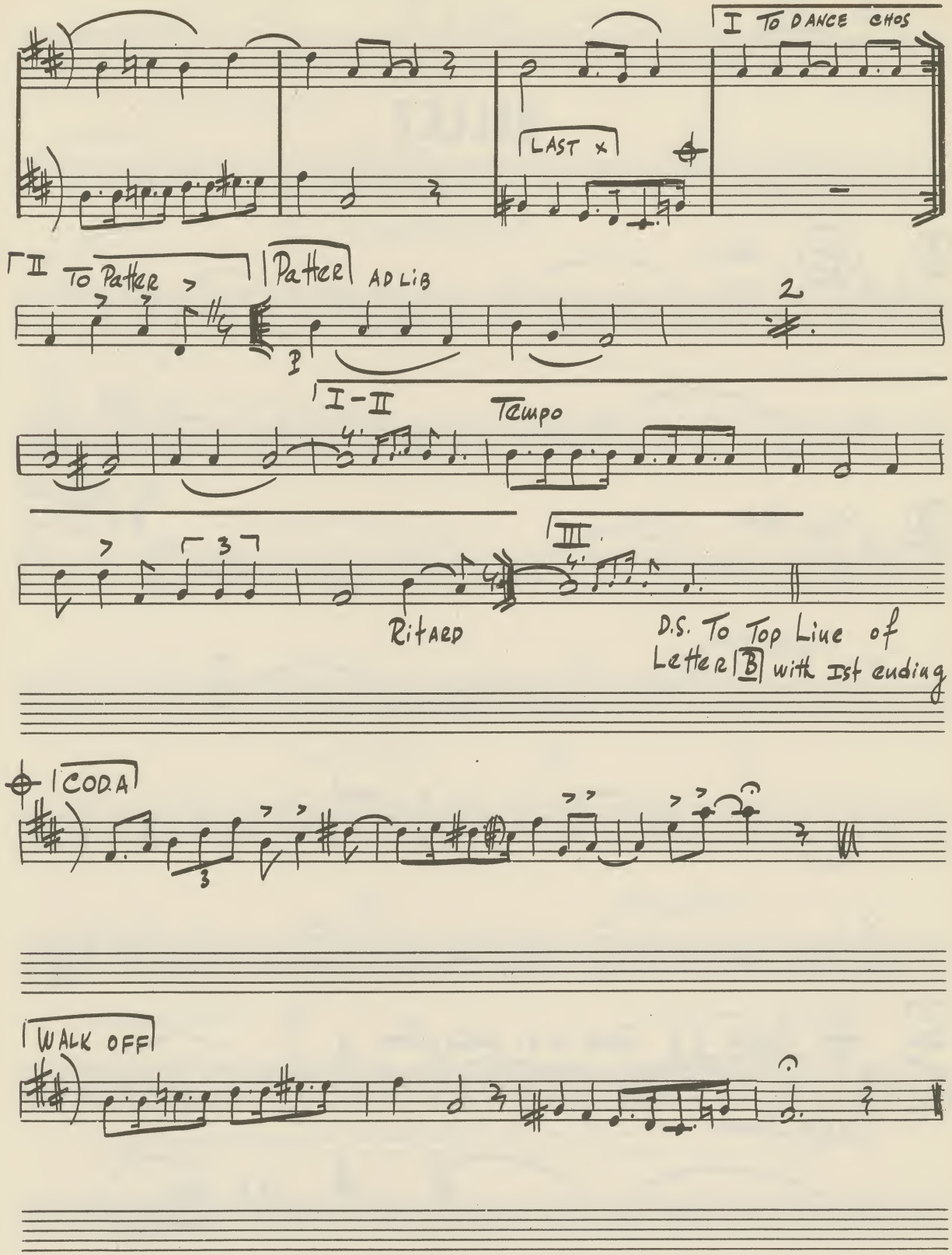

WALK OFF

THE SAGA OF THE SACK

ALTO II

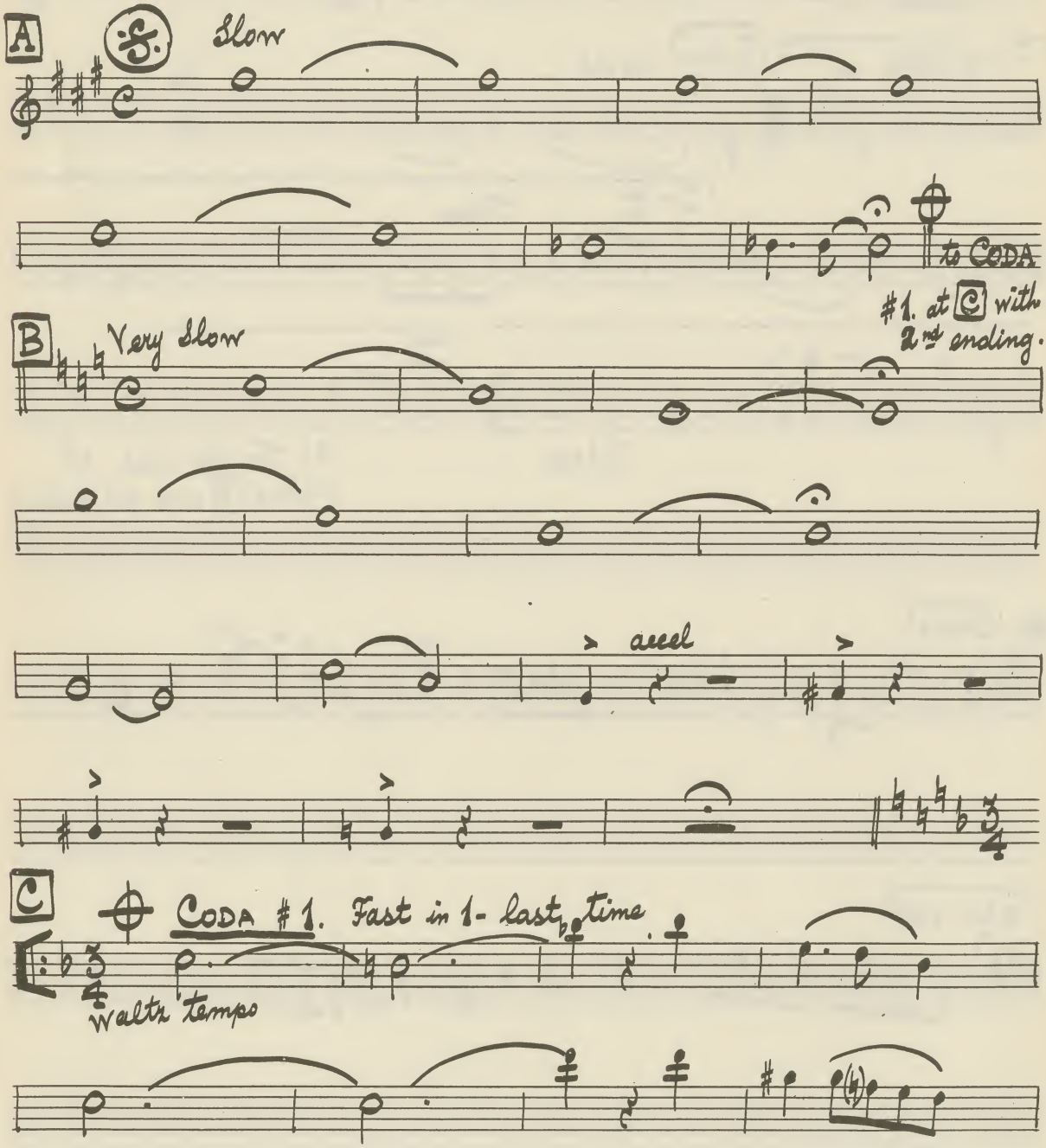
Mod to

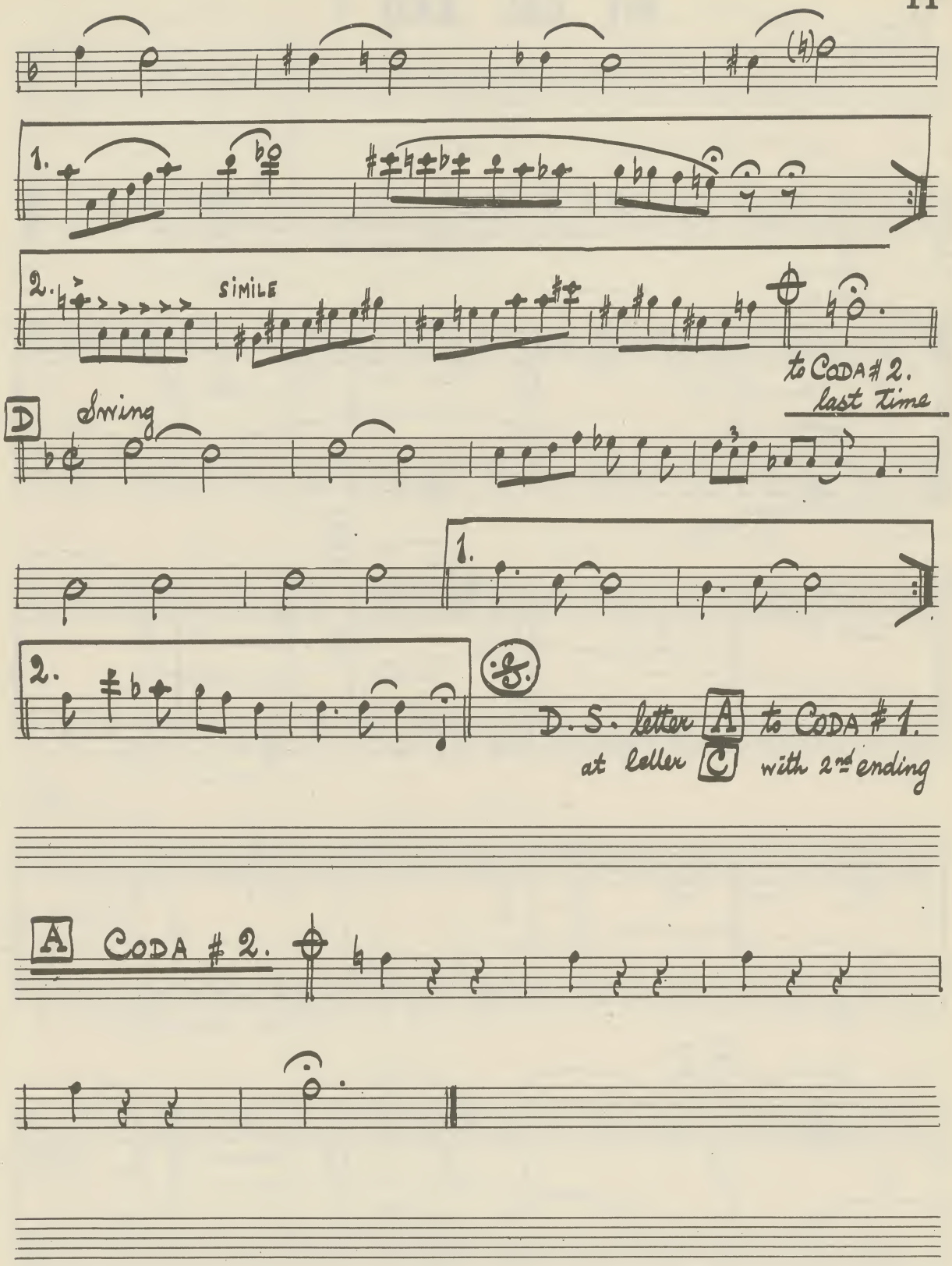



I TO DANCE CHOS
LAST x
II TO Patter
Patter
AD LIB
2
I-II
Tempo
III
Ritard
D.S. To Top Line of Letter B with 1st ending
CODA
WALK OFF

2nd alto

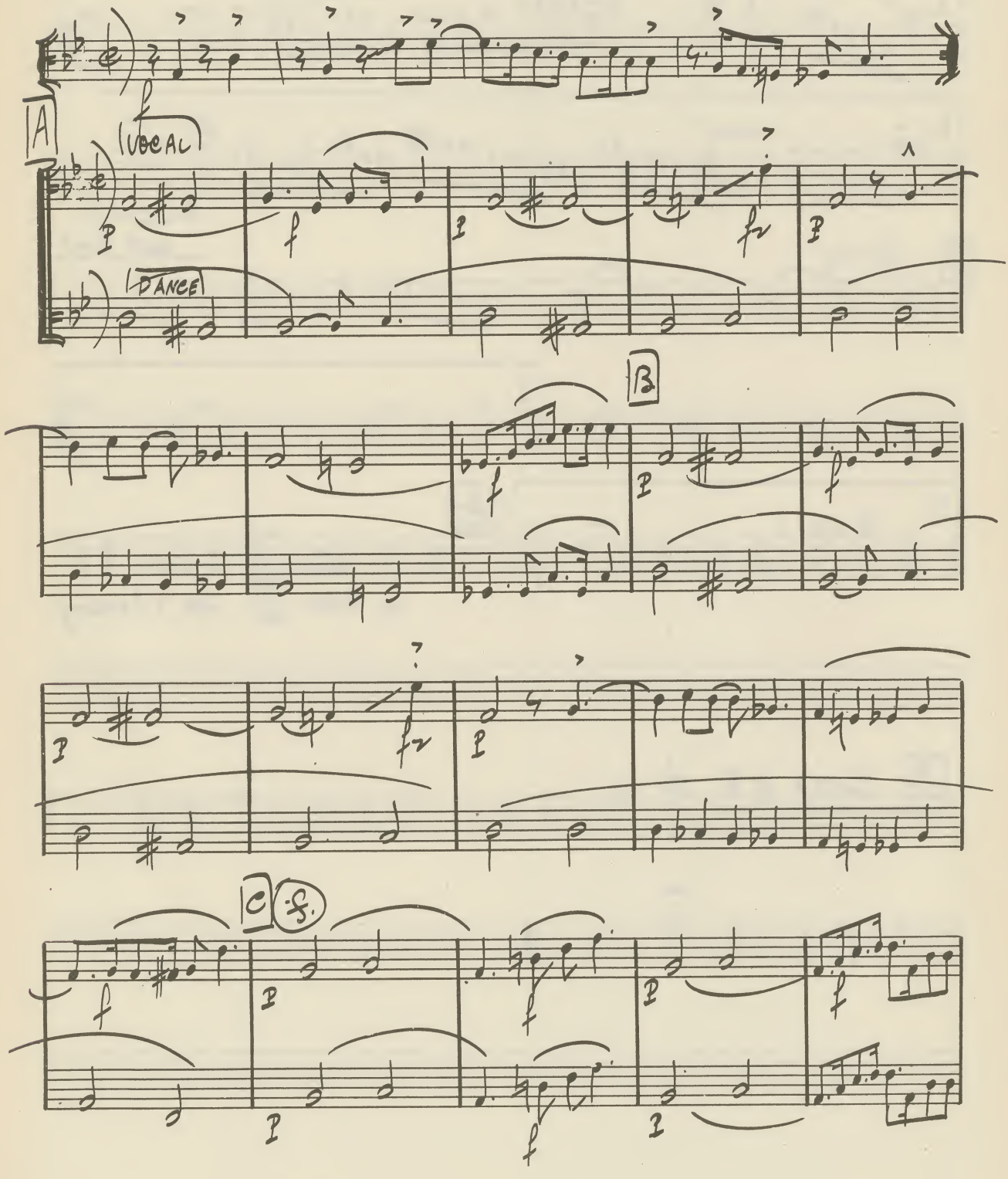
BALLET

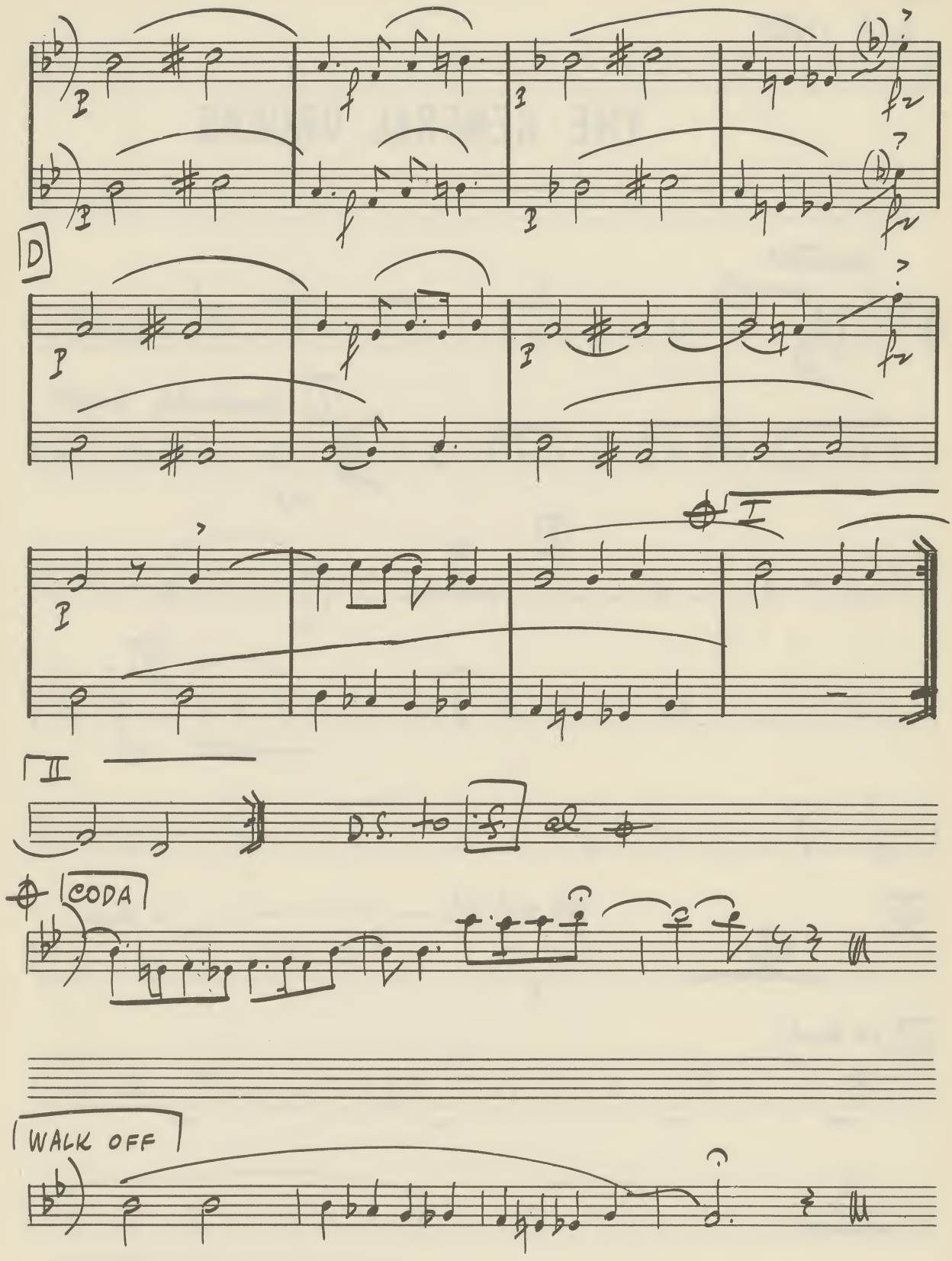



1.
2.
SIMILE
to CODA # 2.
last time
D
Swing
1.
2.
D. S. letter A to CODA # 1.
at letter C with 2nd ending
A
CODA # 2.

MY GAL AND I

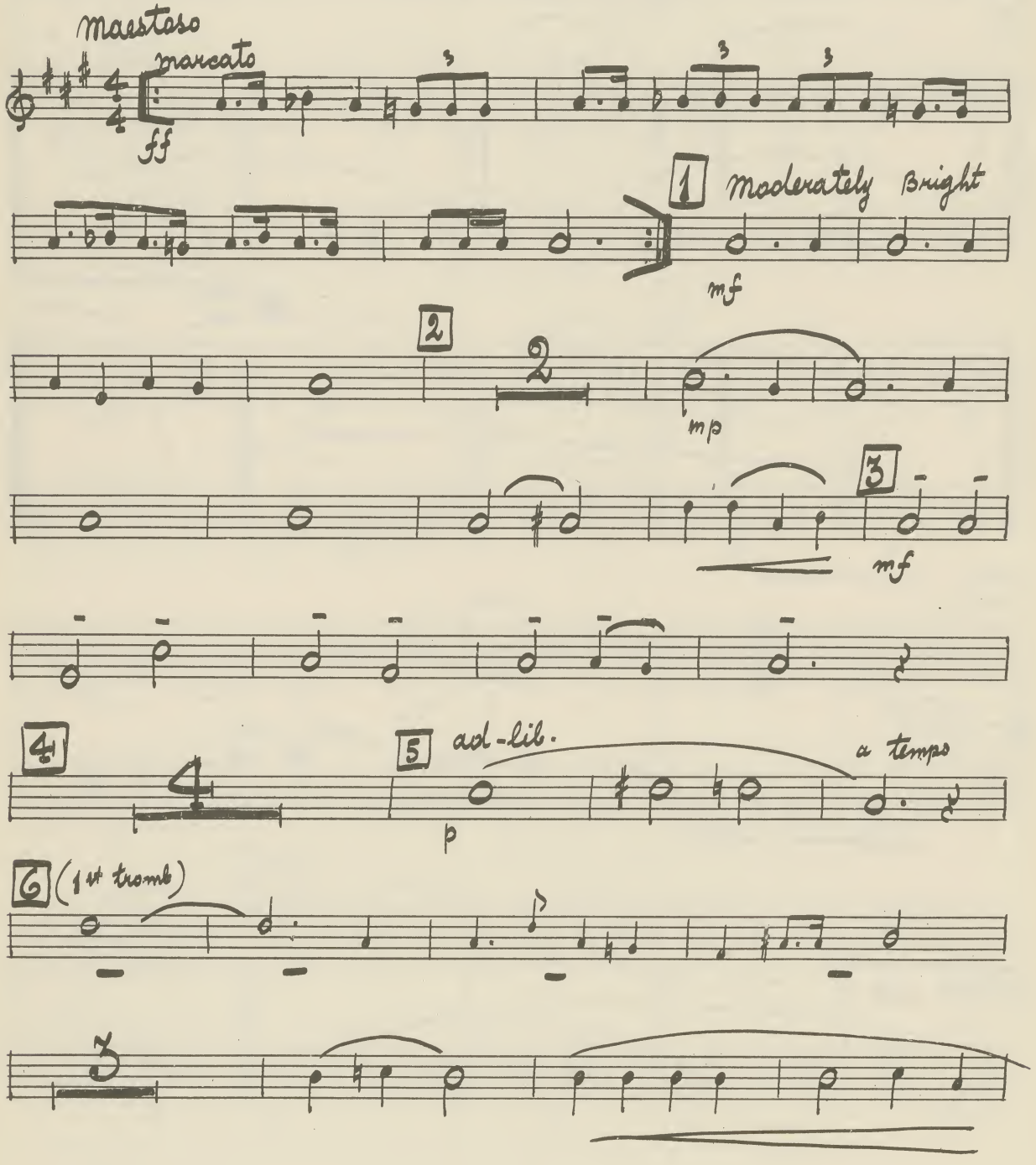
Alto II

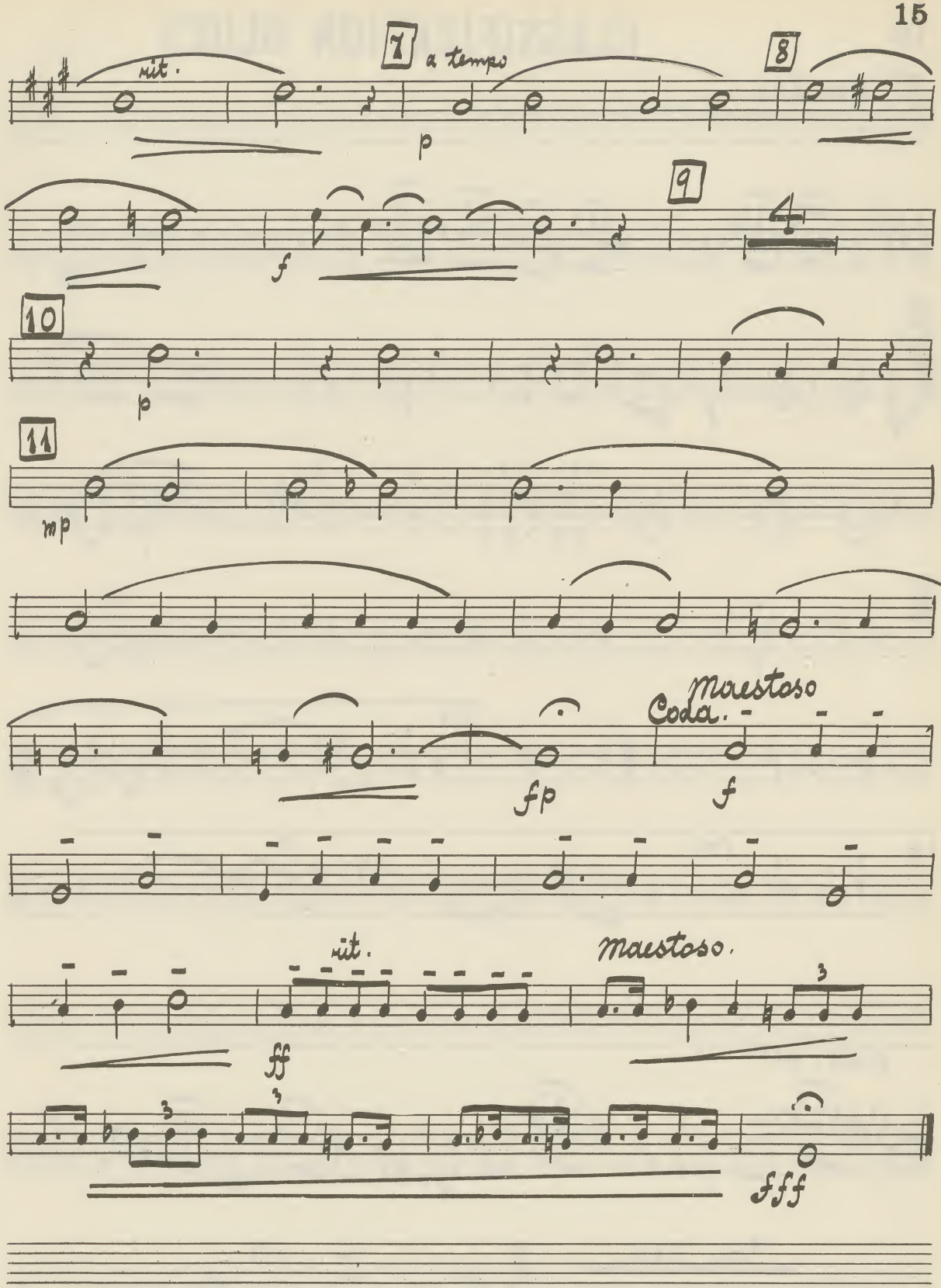



D
I
II
D.S. to S. al
CODA
WALK OFF

2nd Alto

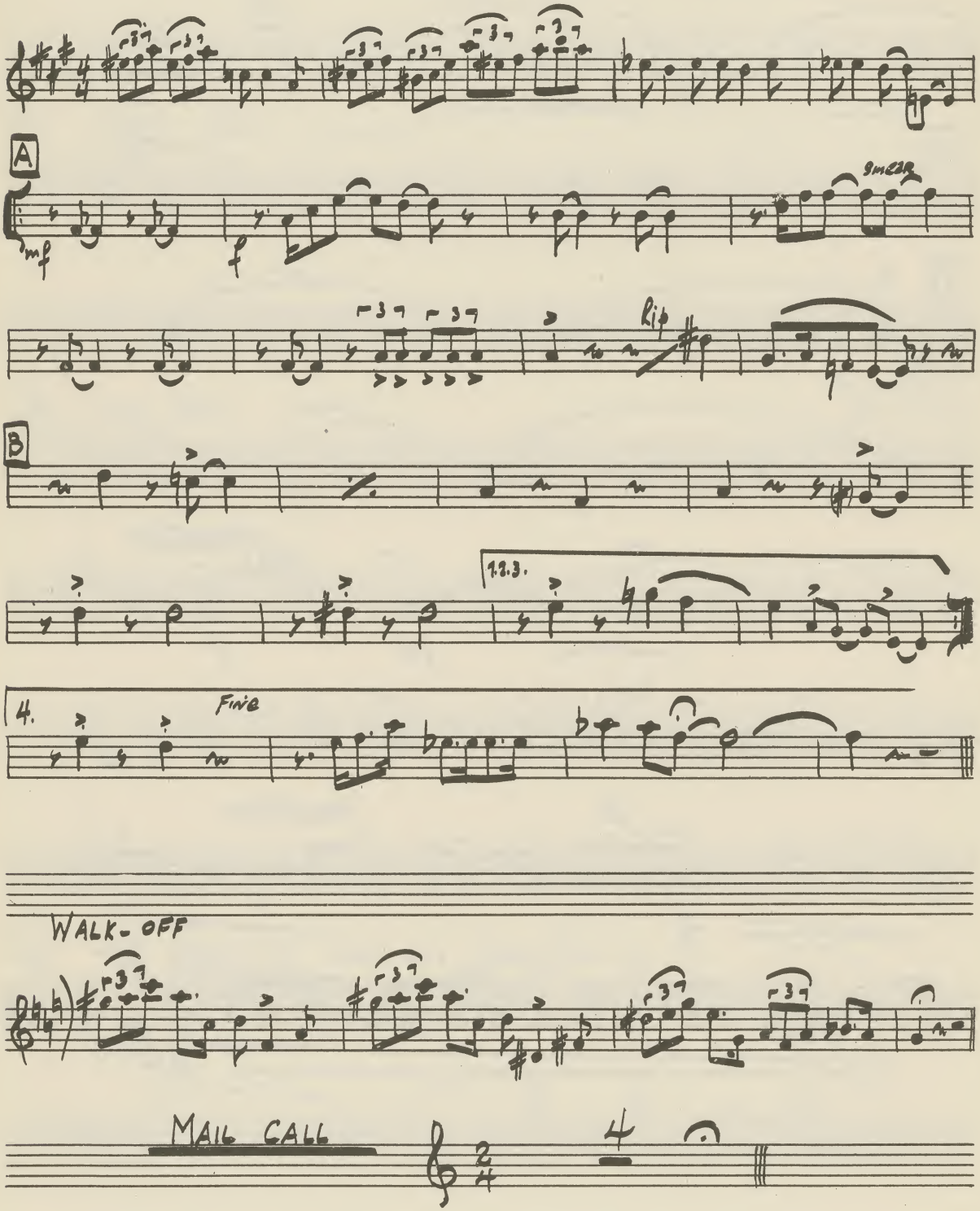
THE GENERAL ORDERS




7
rit.
a tempo
8
p
9
f
10
p
11
mp
Coda.
Maestoso
fp
f
rit.
Maestoso.
ff
fff

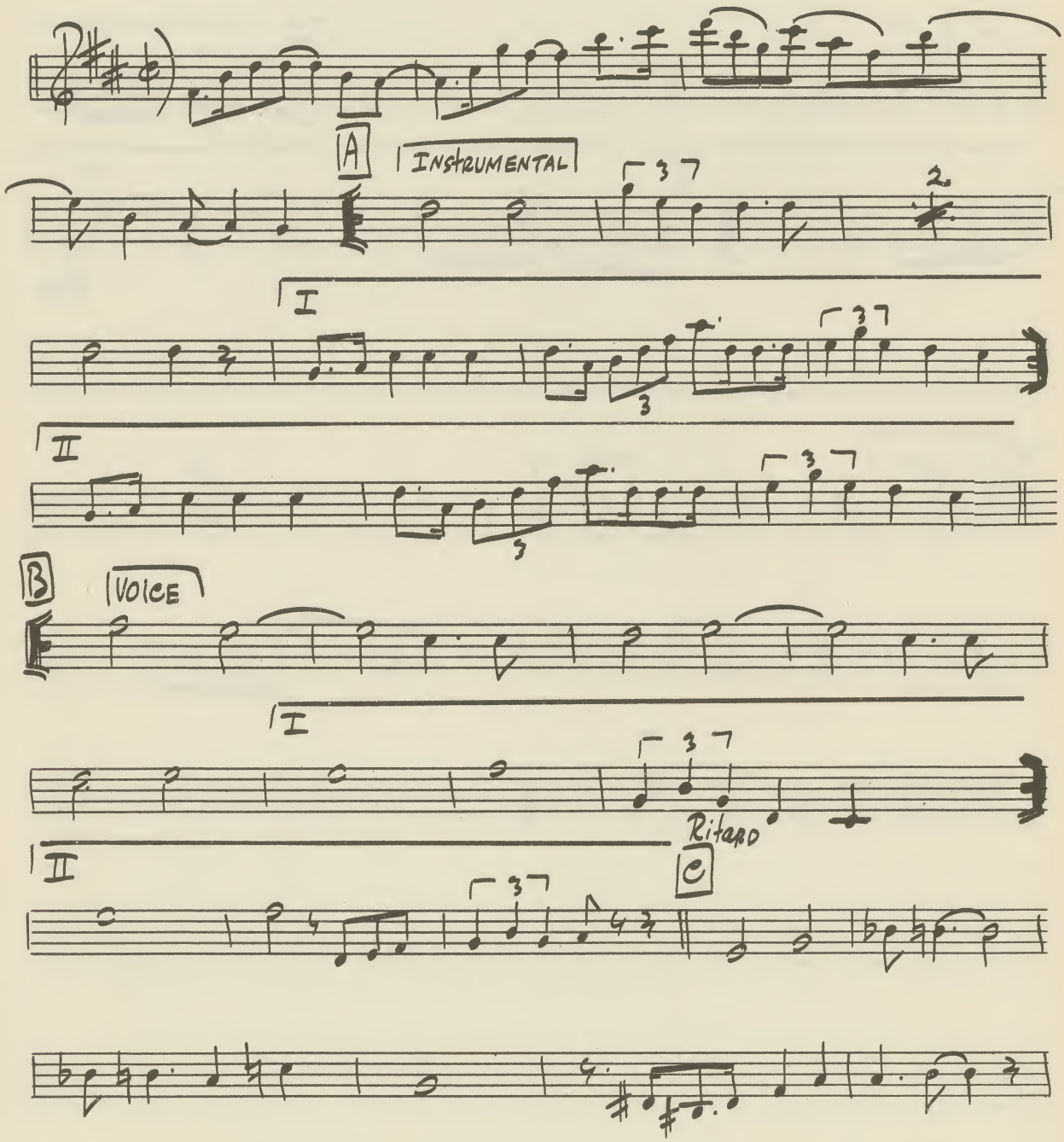
CLASSIFICATION BLUES

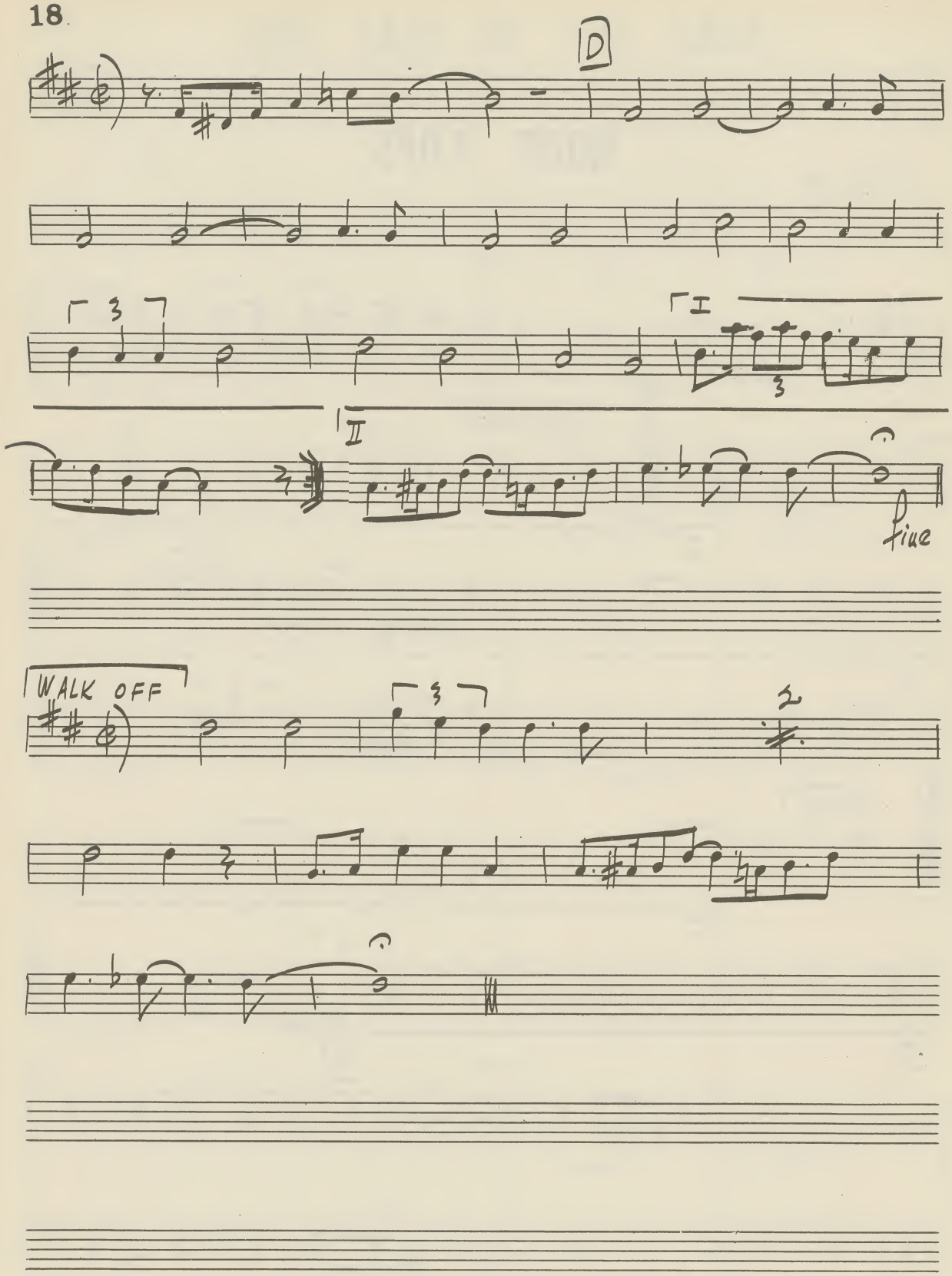
2nd ALTO SAX



ROOF TOPS

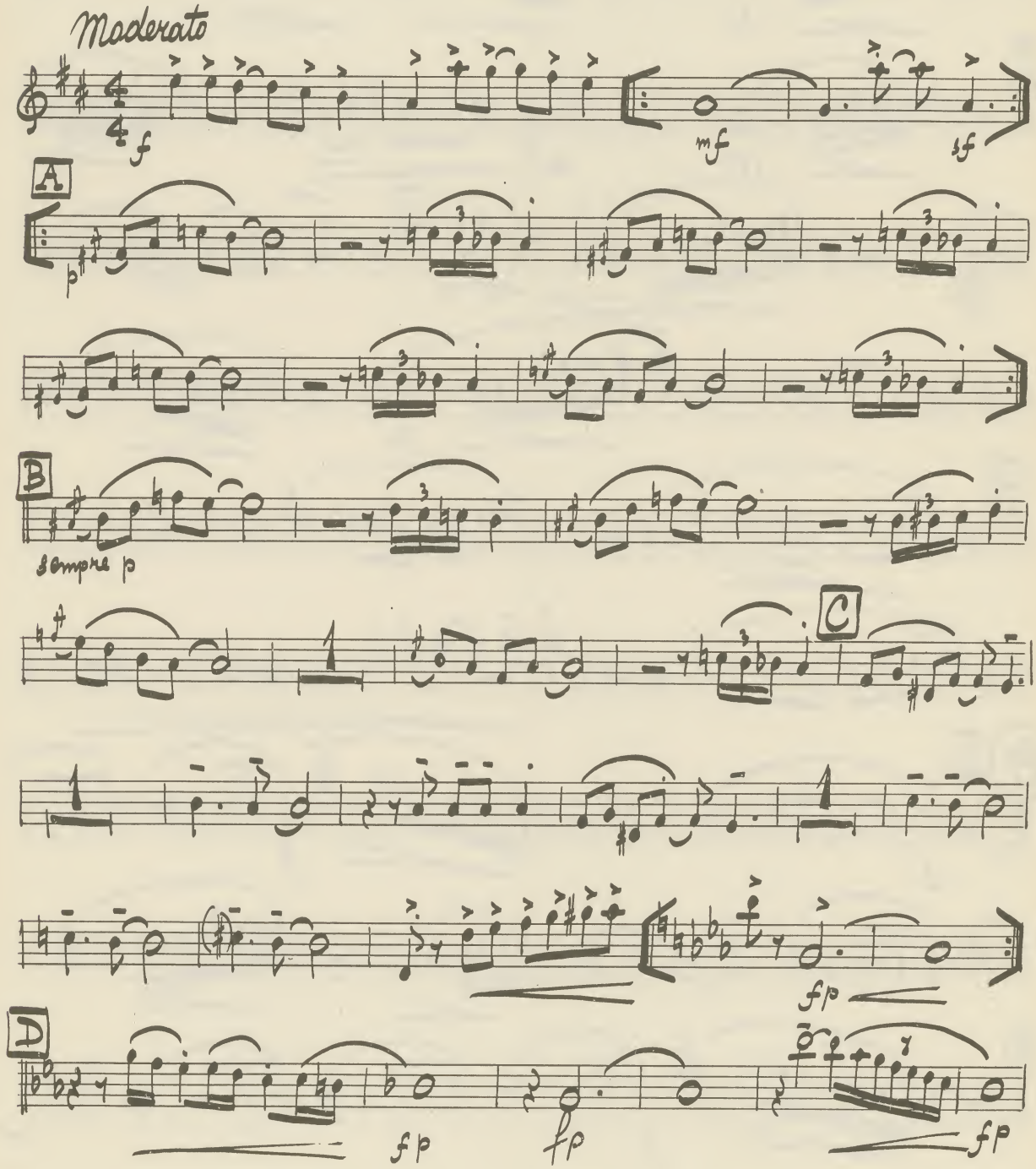
ALTO II

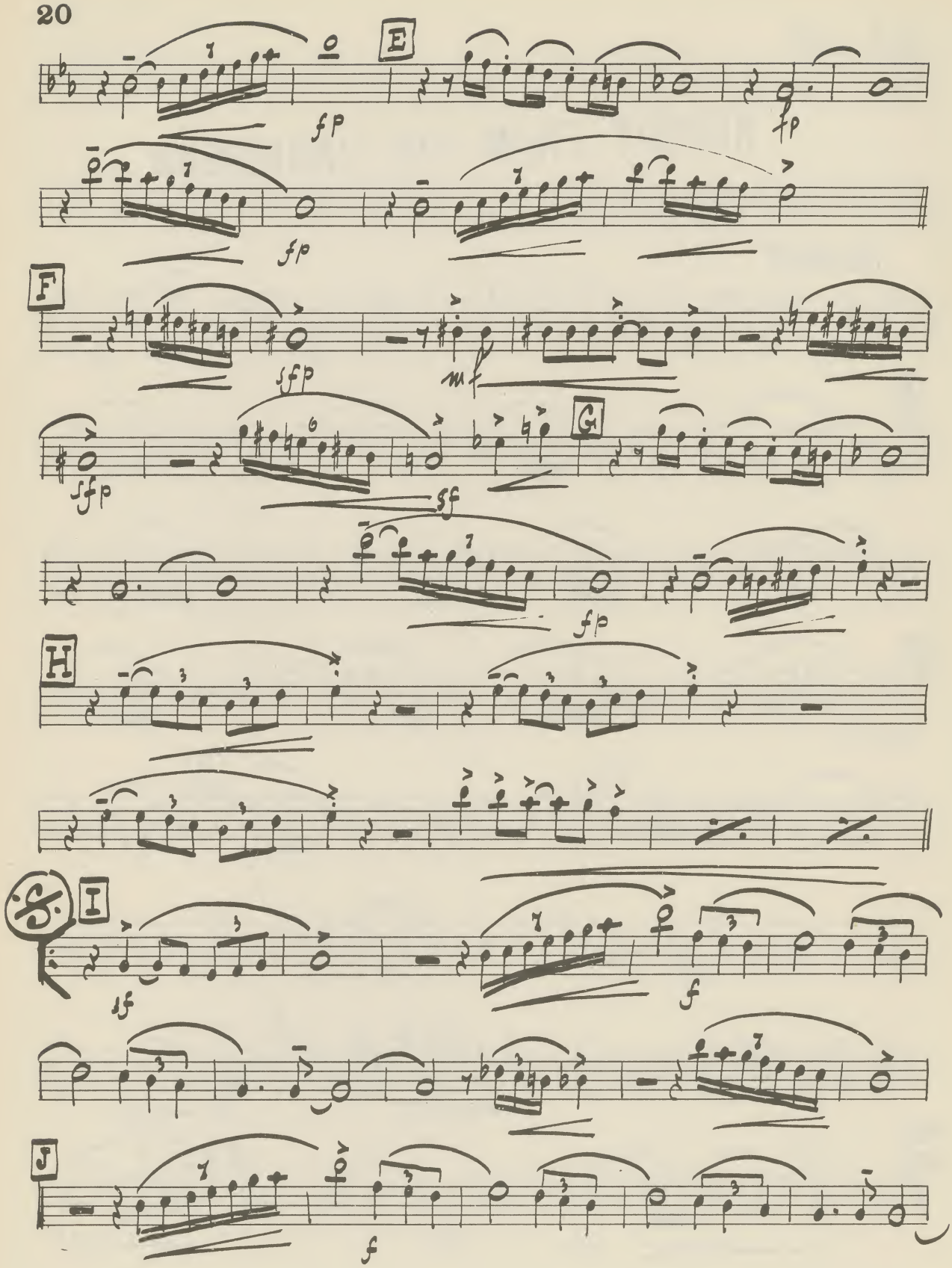


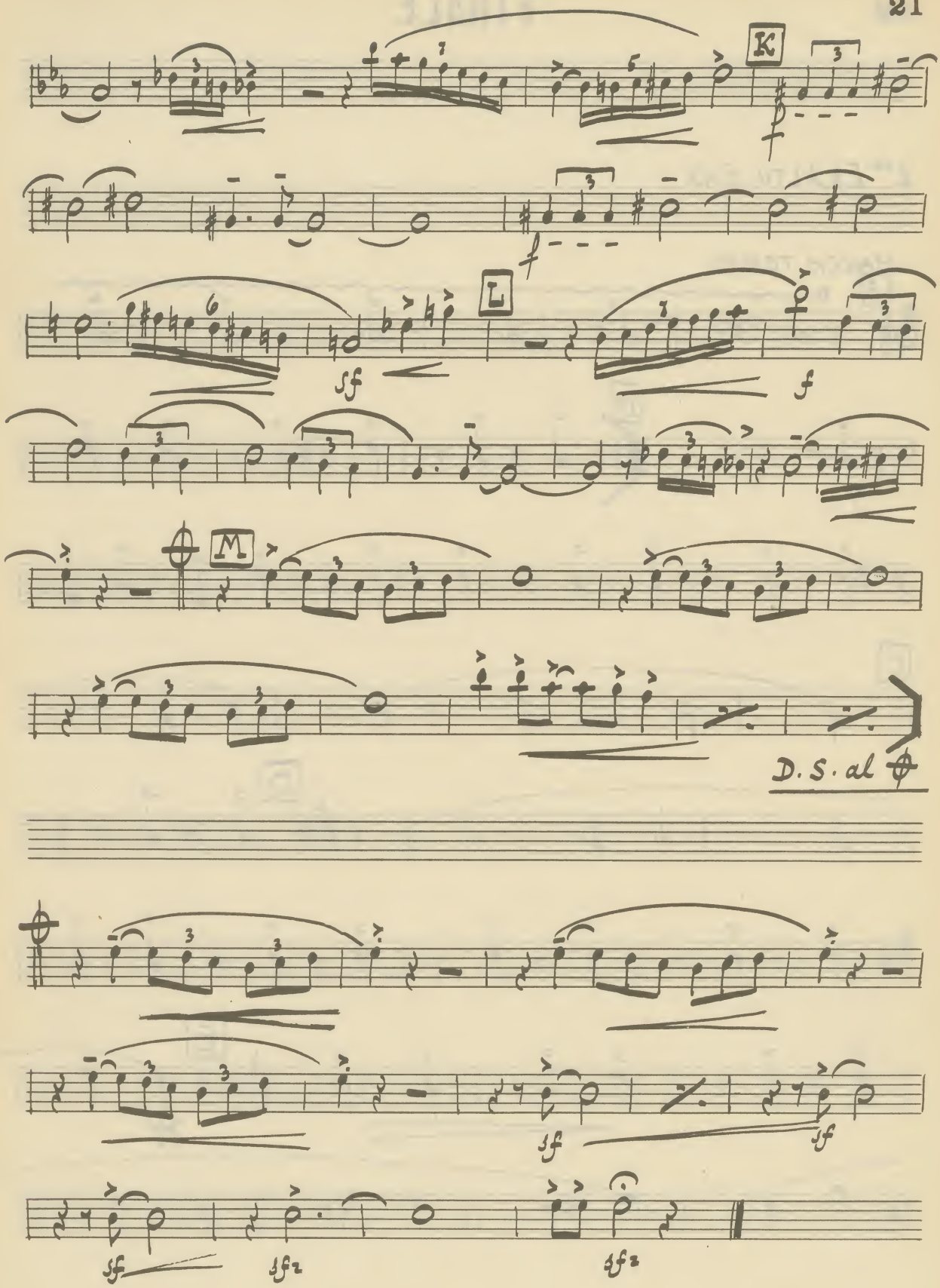

D
I
II
fine
WALK OFF

2nd alto

REPORT FROM THE CARIBBEAN



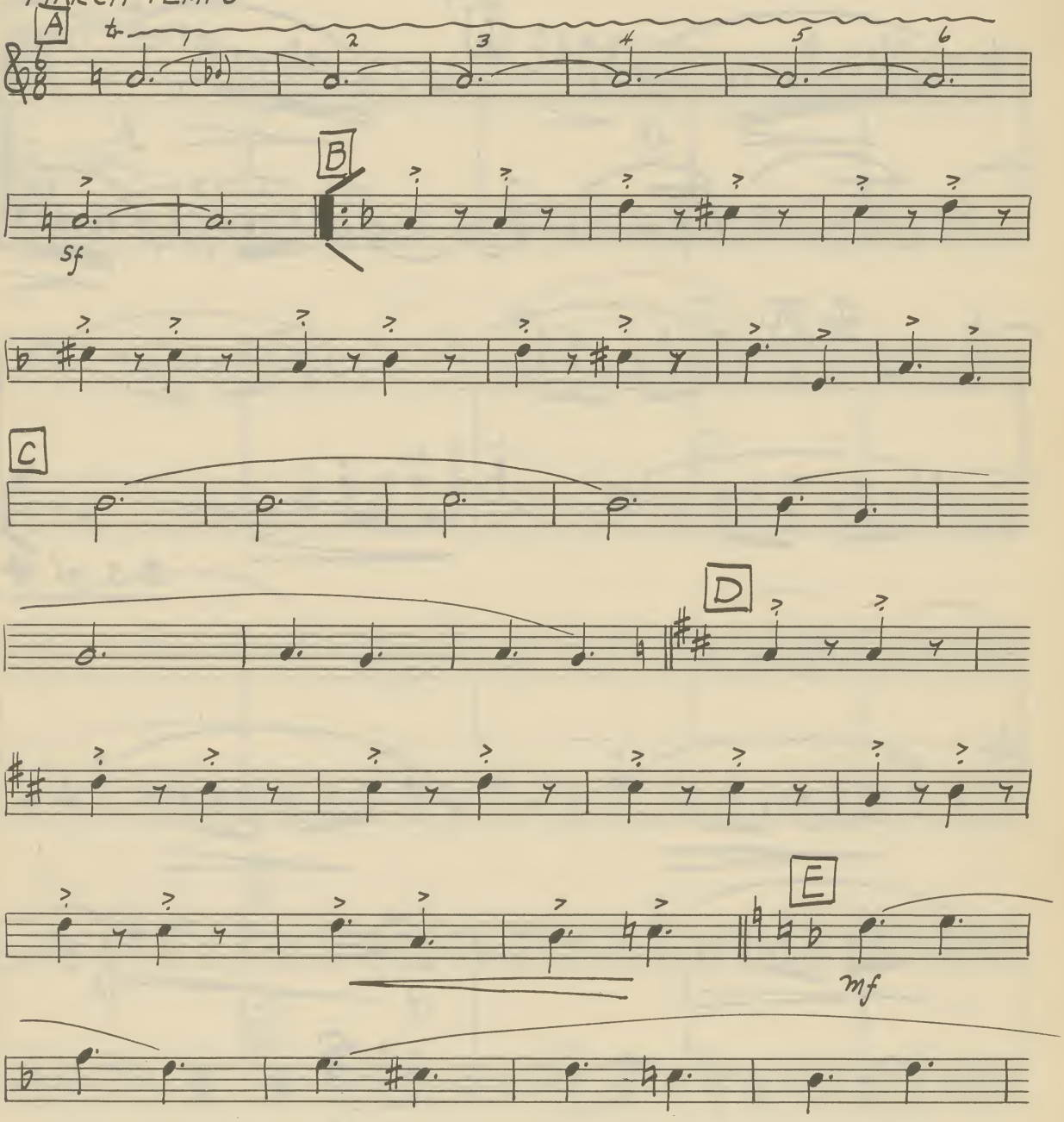

E
fp
fp
fp
F
sfp
mf
sfp
G
sf
fp
H
I
sf
f
J
f

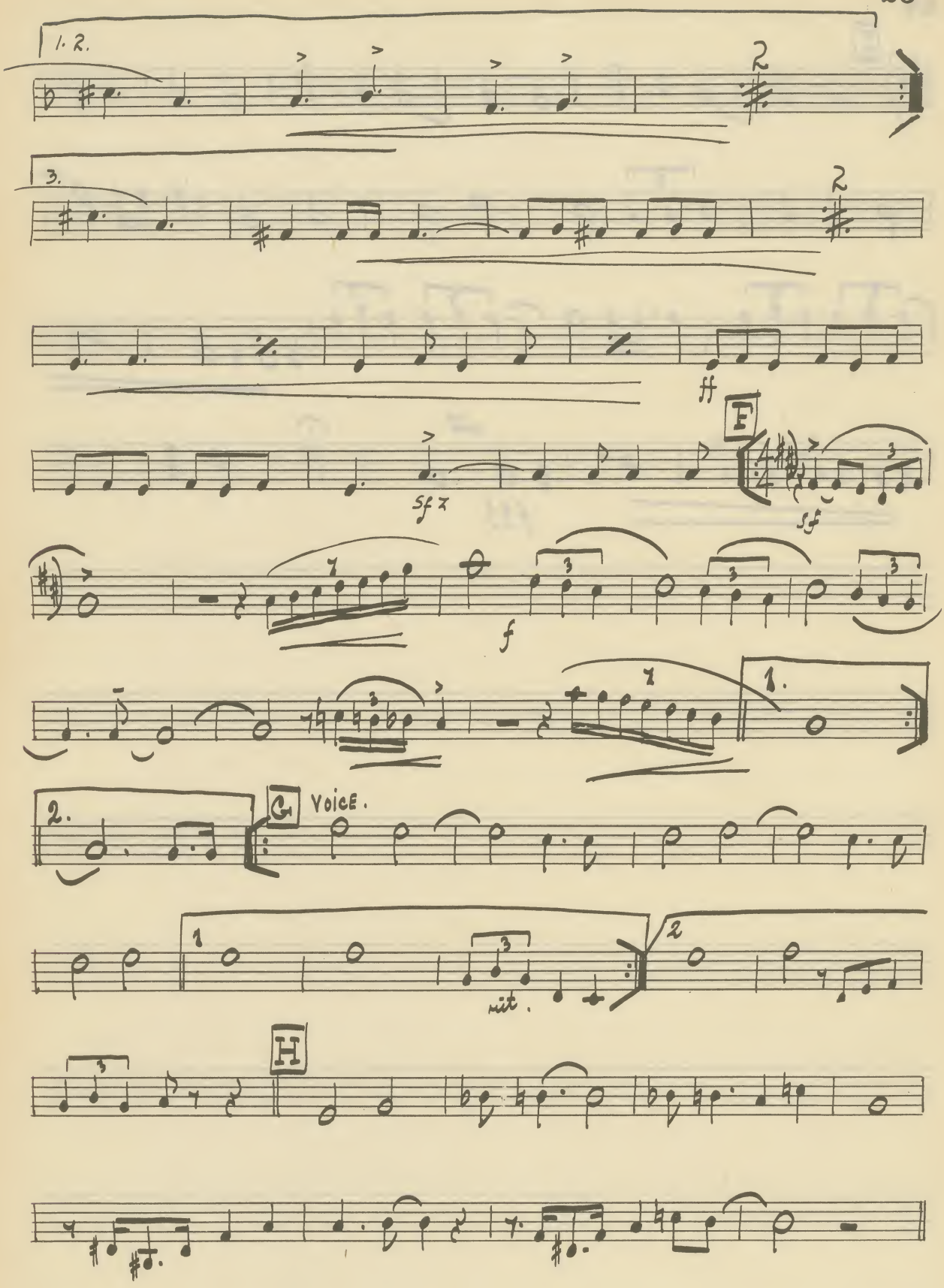

K
L
M
D. S. al

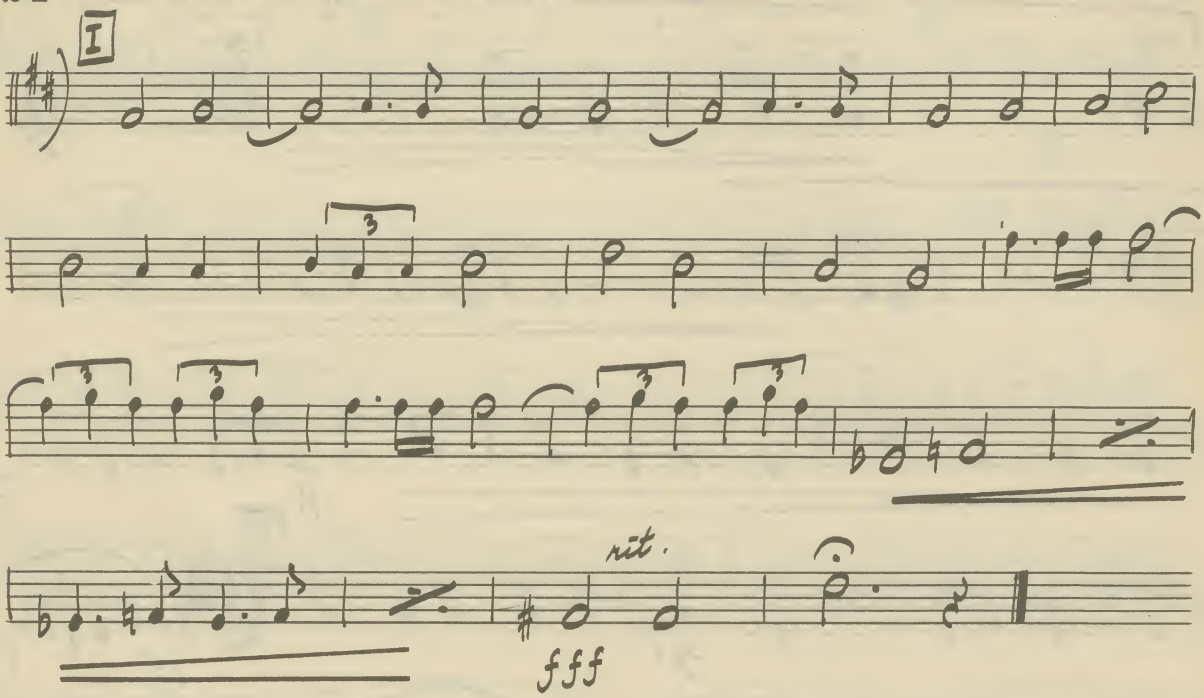
FINALE

2ND Eb ALTO SAX

MARCH TEMPO

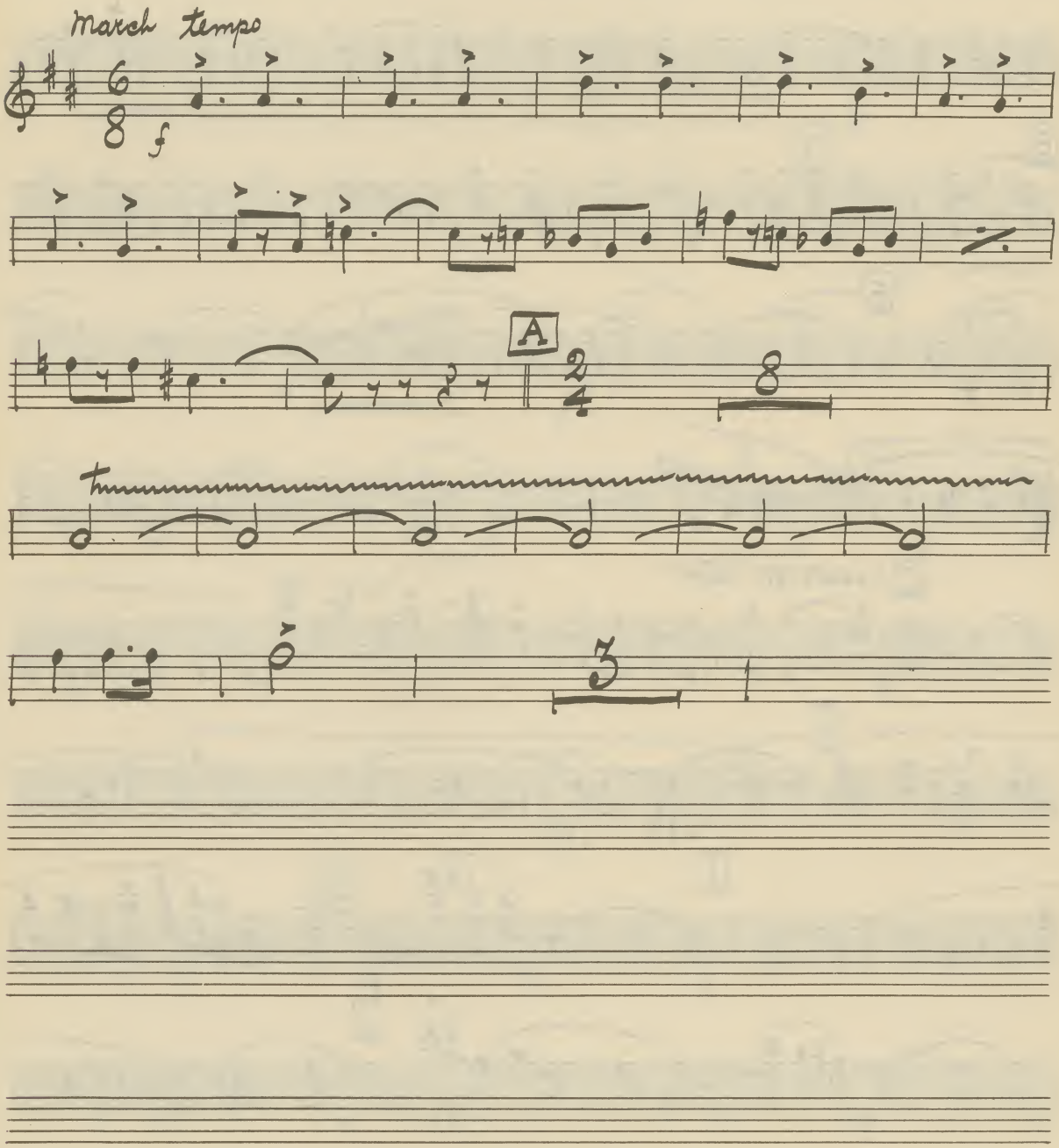


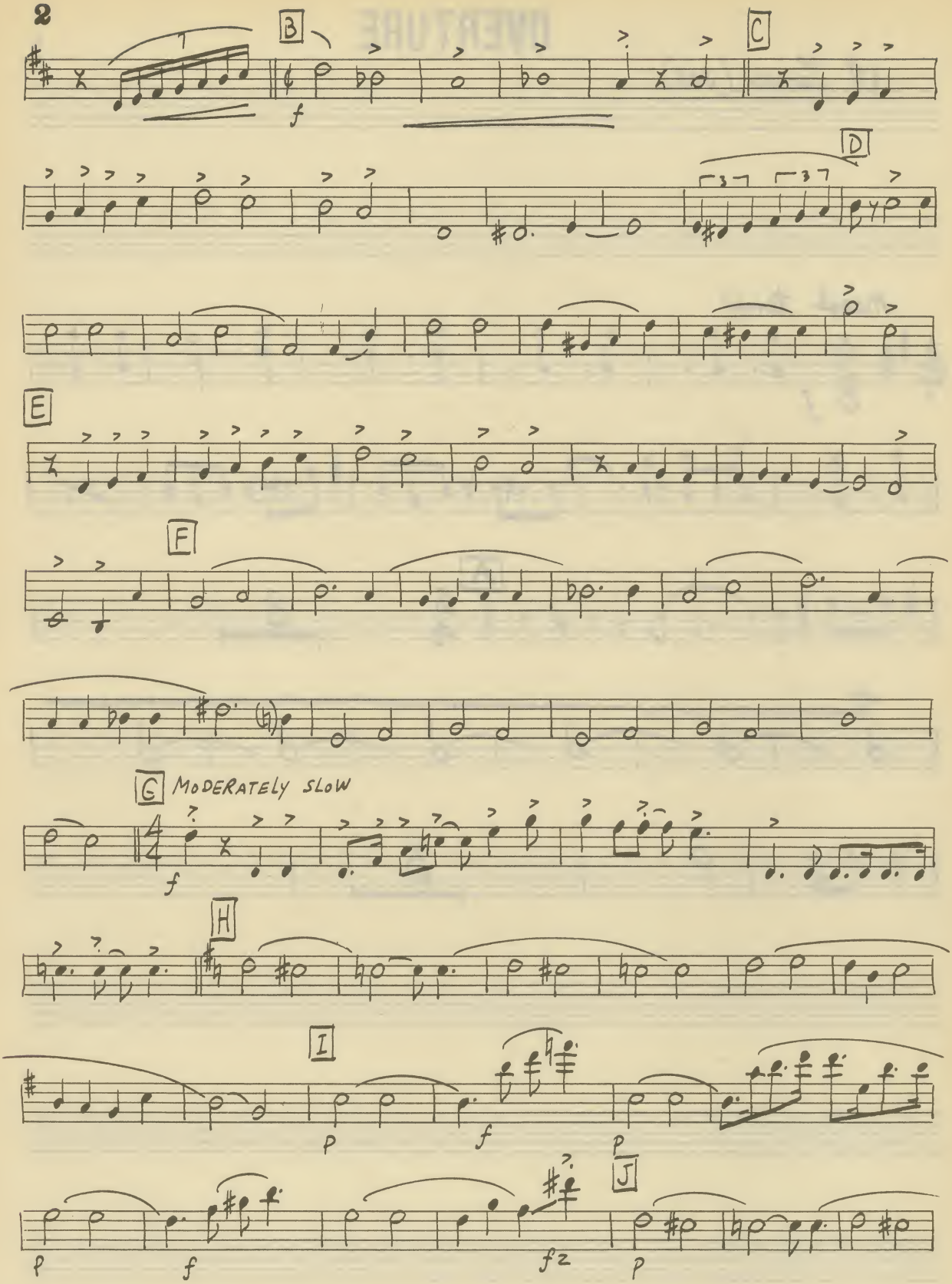

1. 2.
3.
ff
F
sf z
sf
f
1.
2.
G
VOICE.
rit.
H

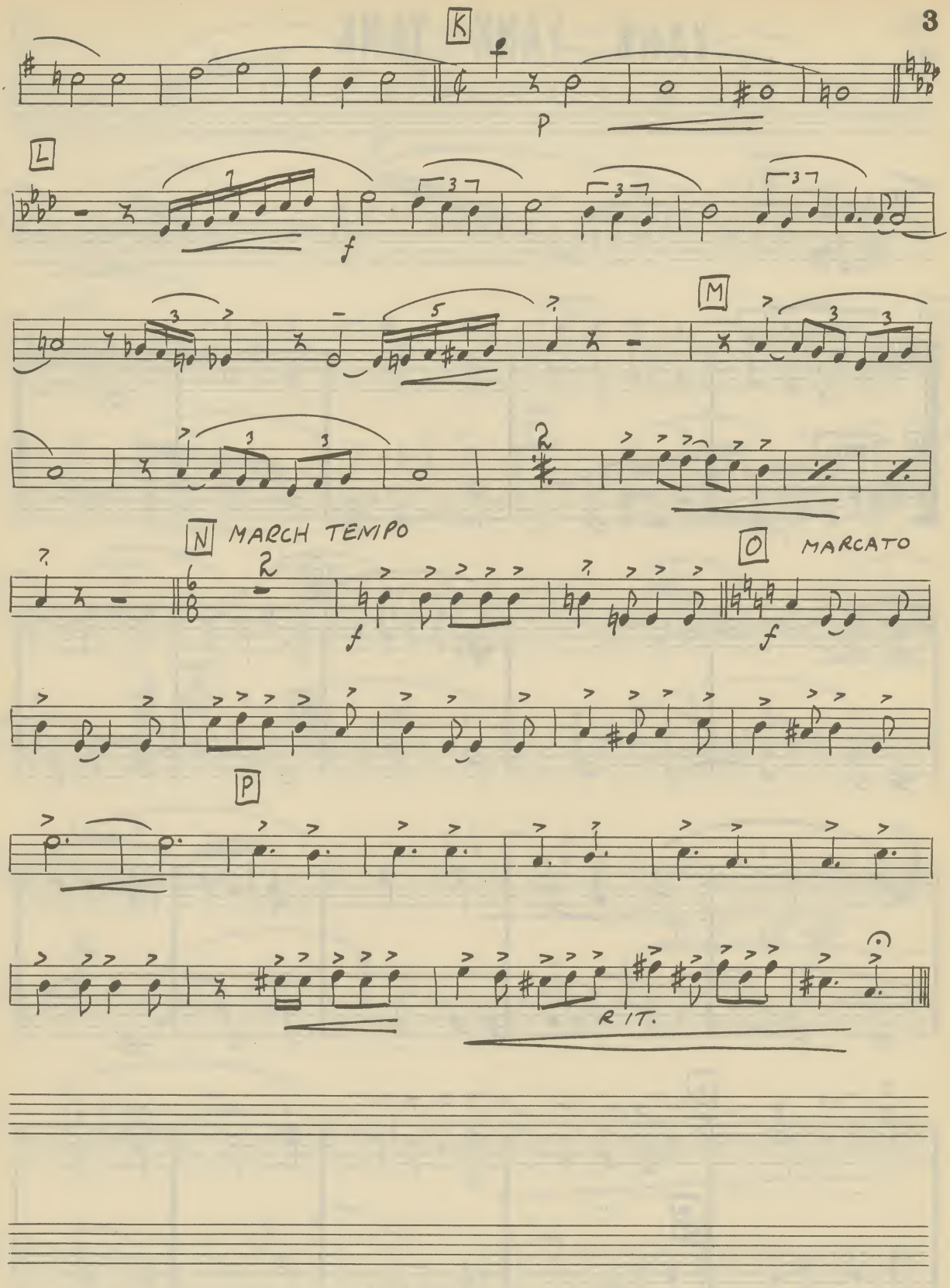

I
rit.
fff

OVERTURE

1st Tenor (sax)



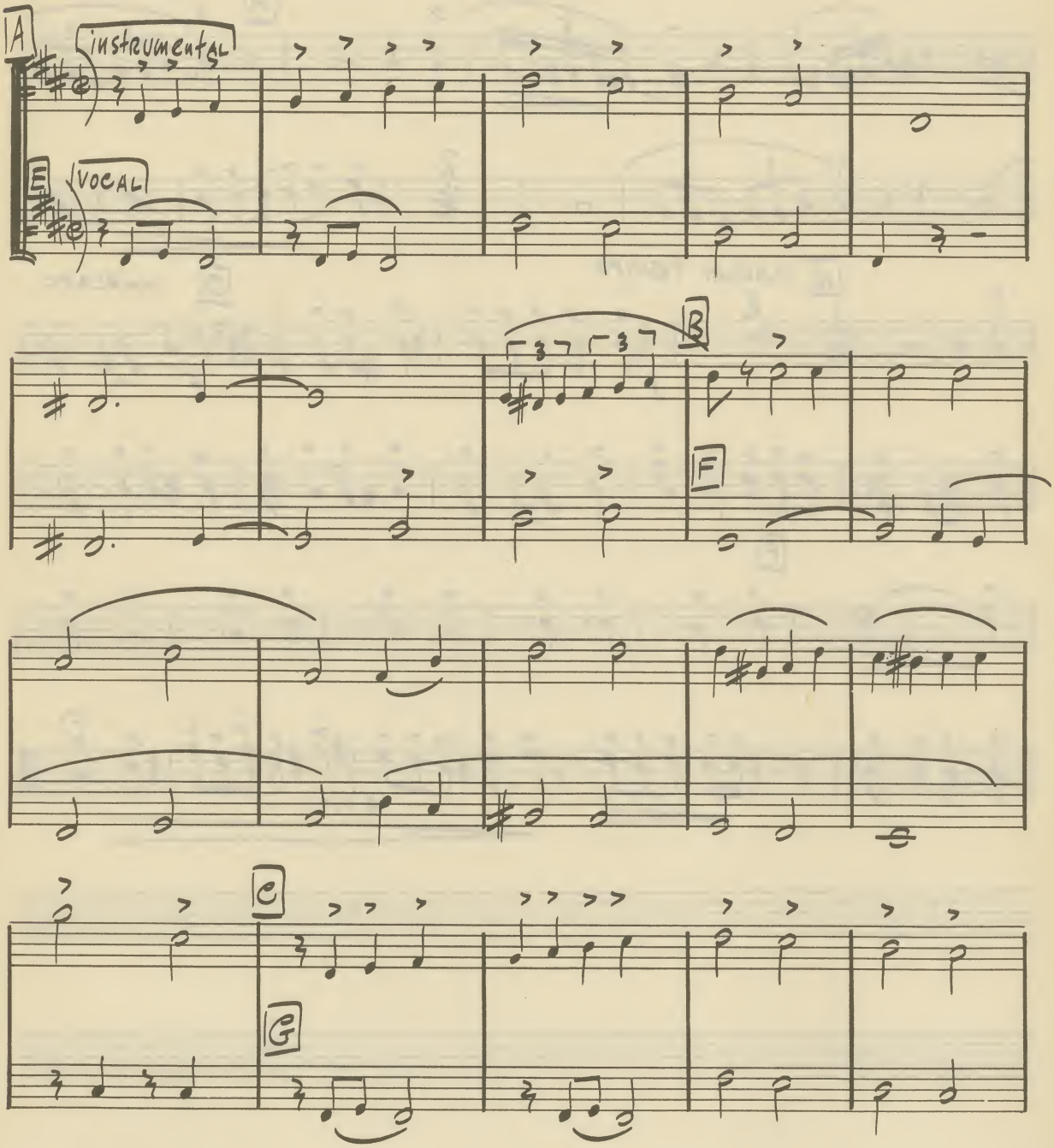

B
C
D
E
F
G
MODERATELY SLOW
H
I
J


K
p
L
f
M
N
MARCH TEMPO
f
O
MARCATO
f
P
RIT.

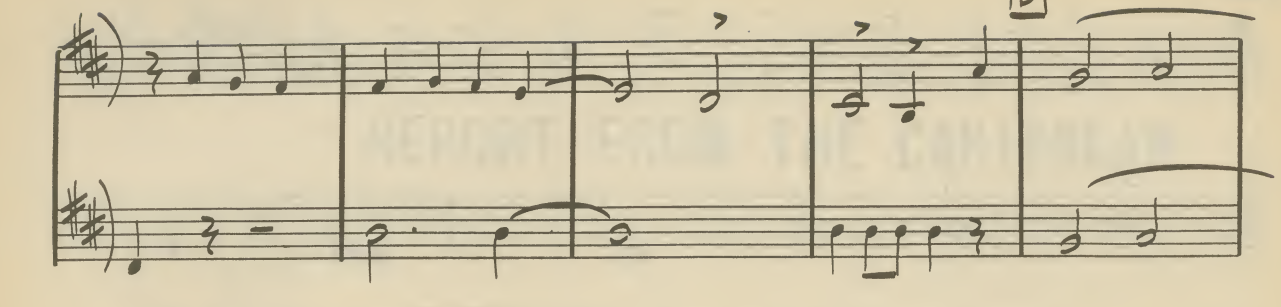
YANK YANK YANK

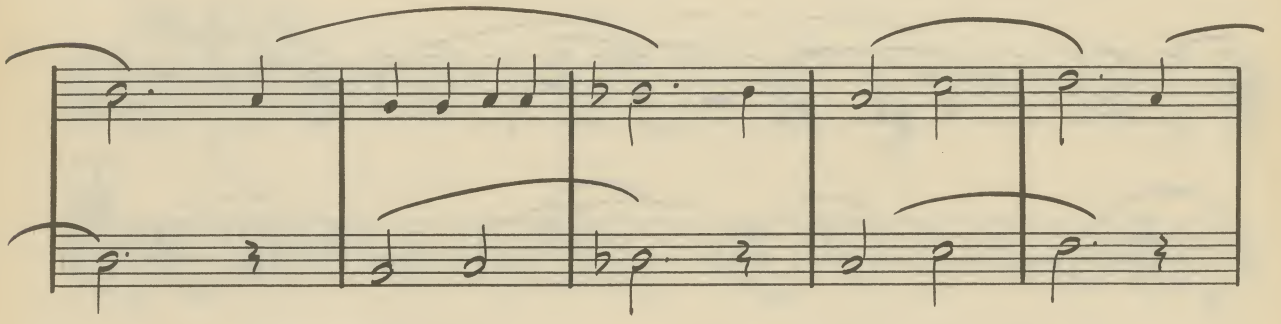
Tenor I

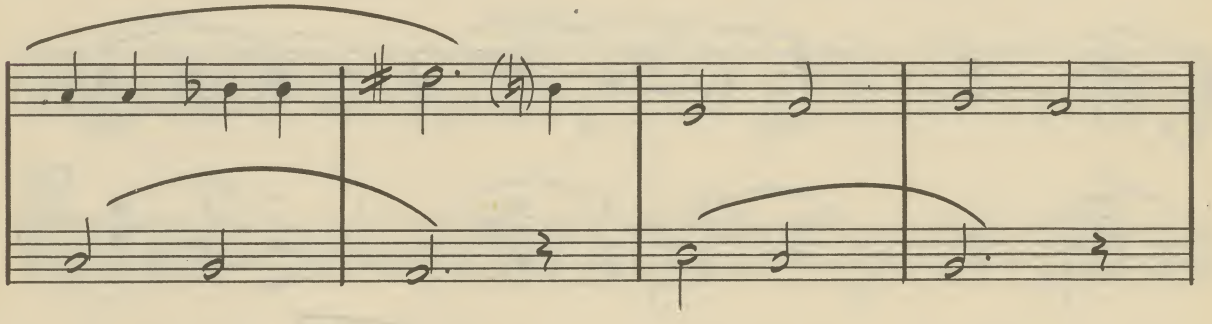
Moderato

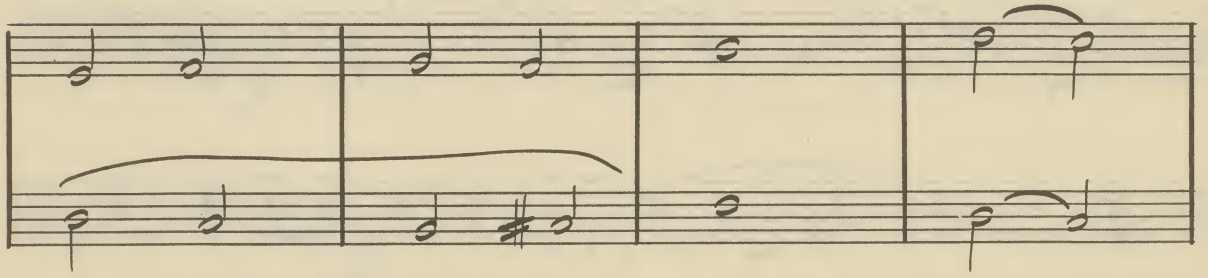


D

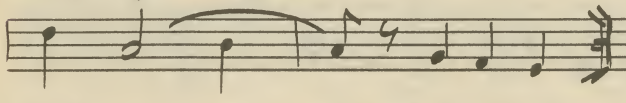




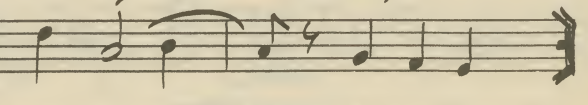




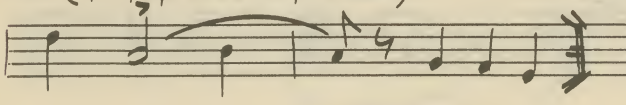
I (To Vocal chos.)



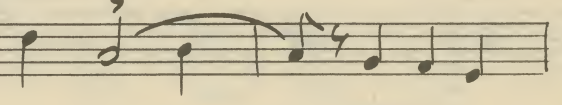
II (To 2nd. Vocal chos.)

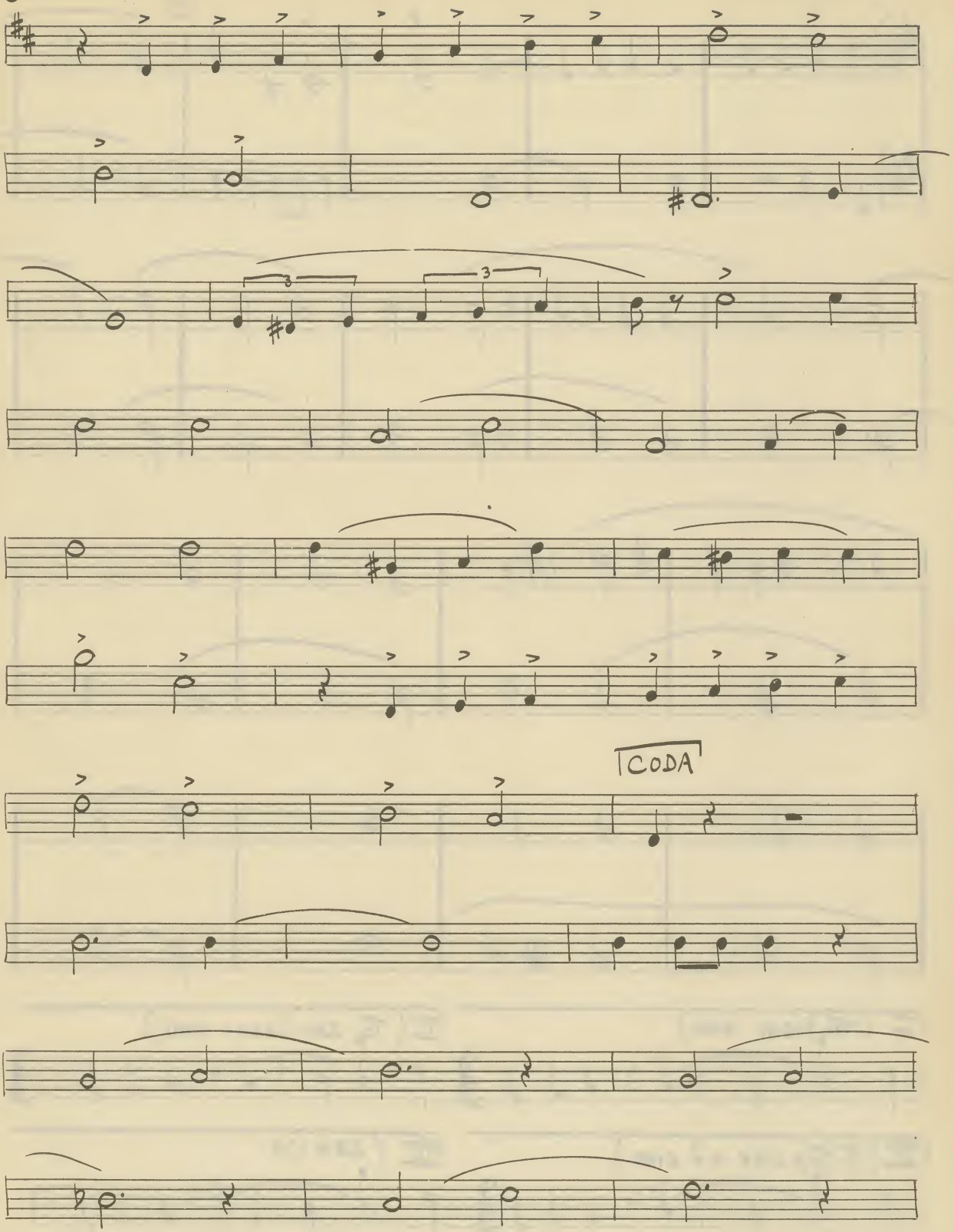


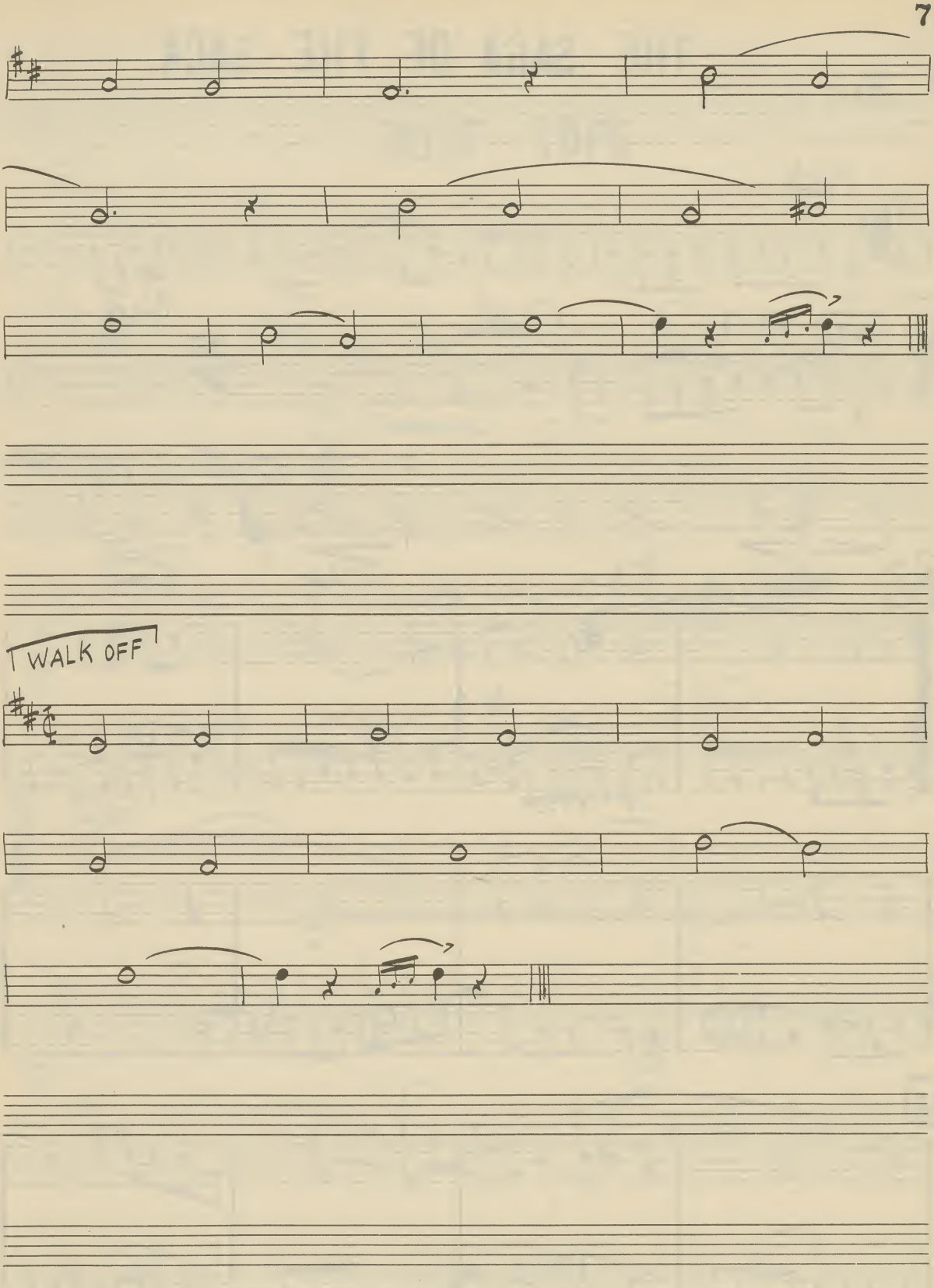
III (To Top Line of chos.)



III (SEGUE

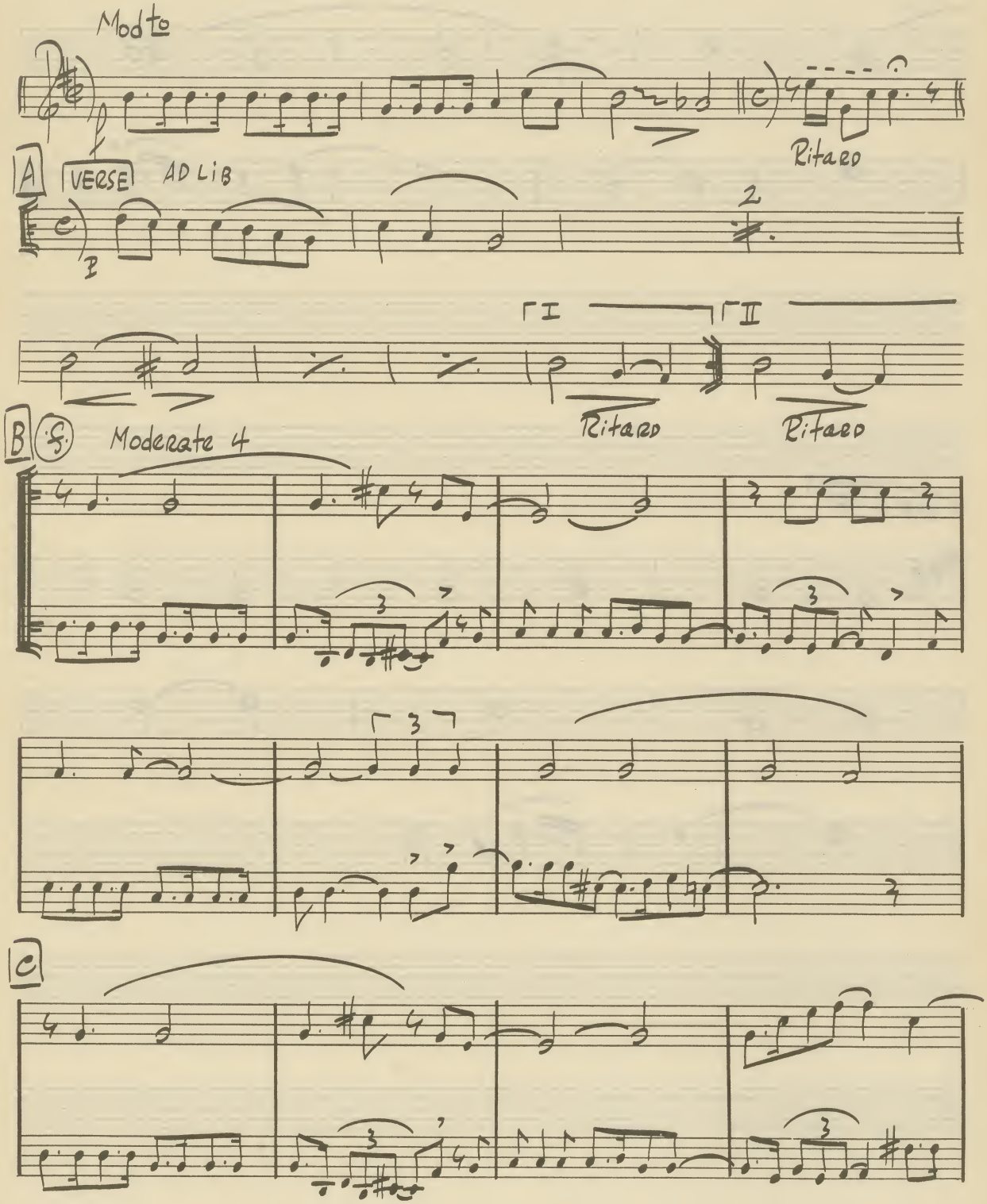


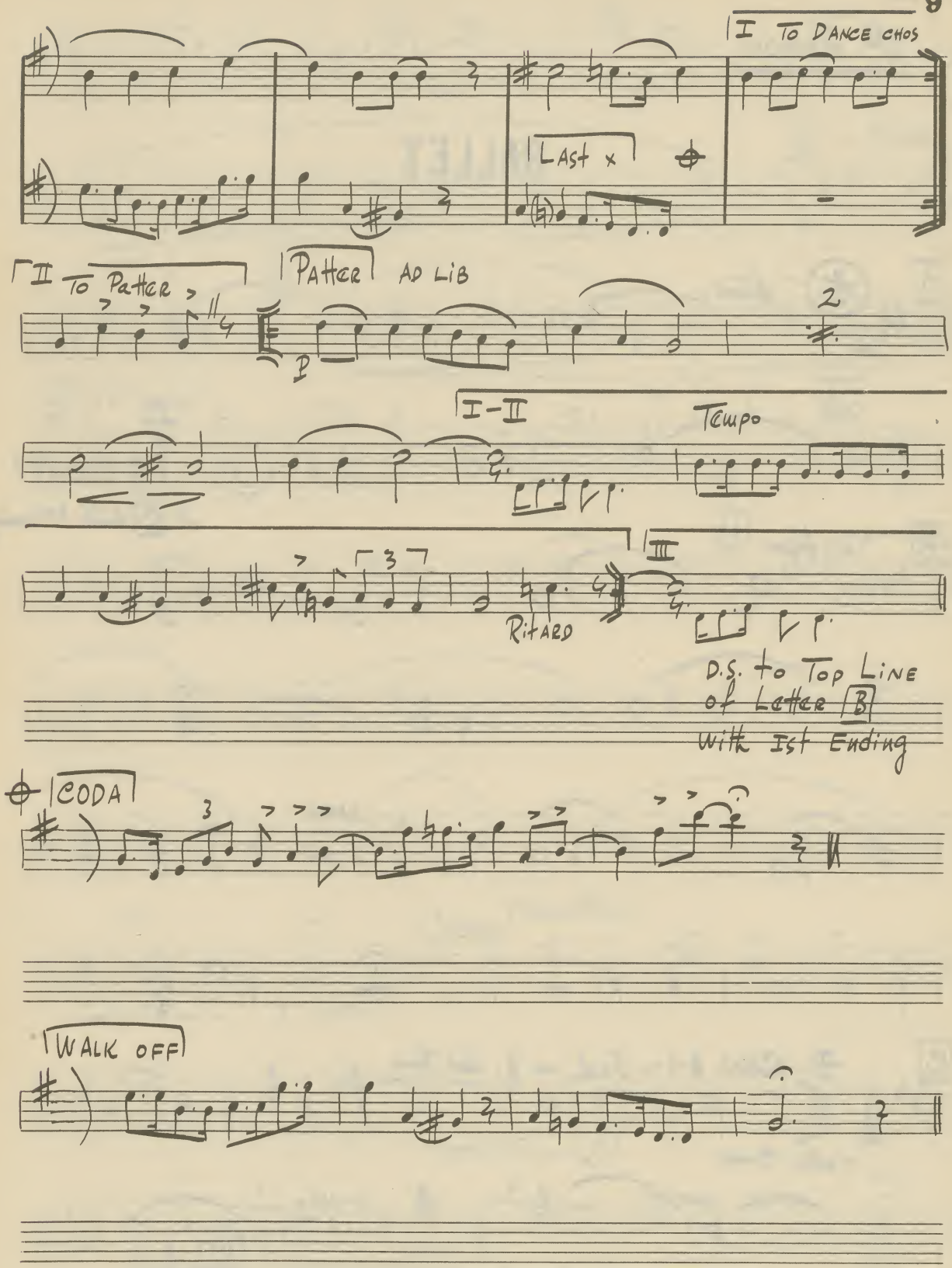

CODA


WALK OFF

THE SAGA OF THE SACK

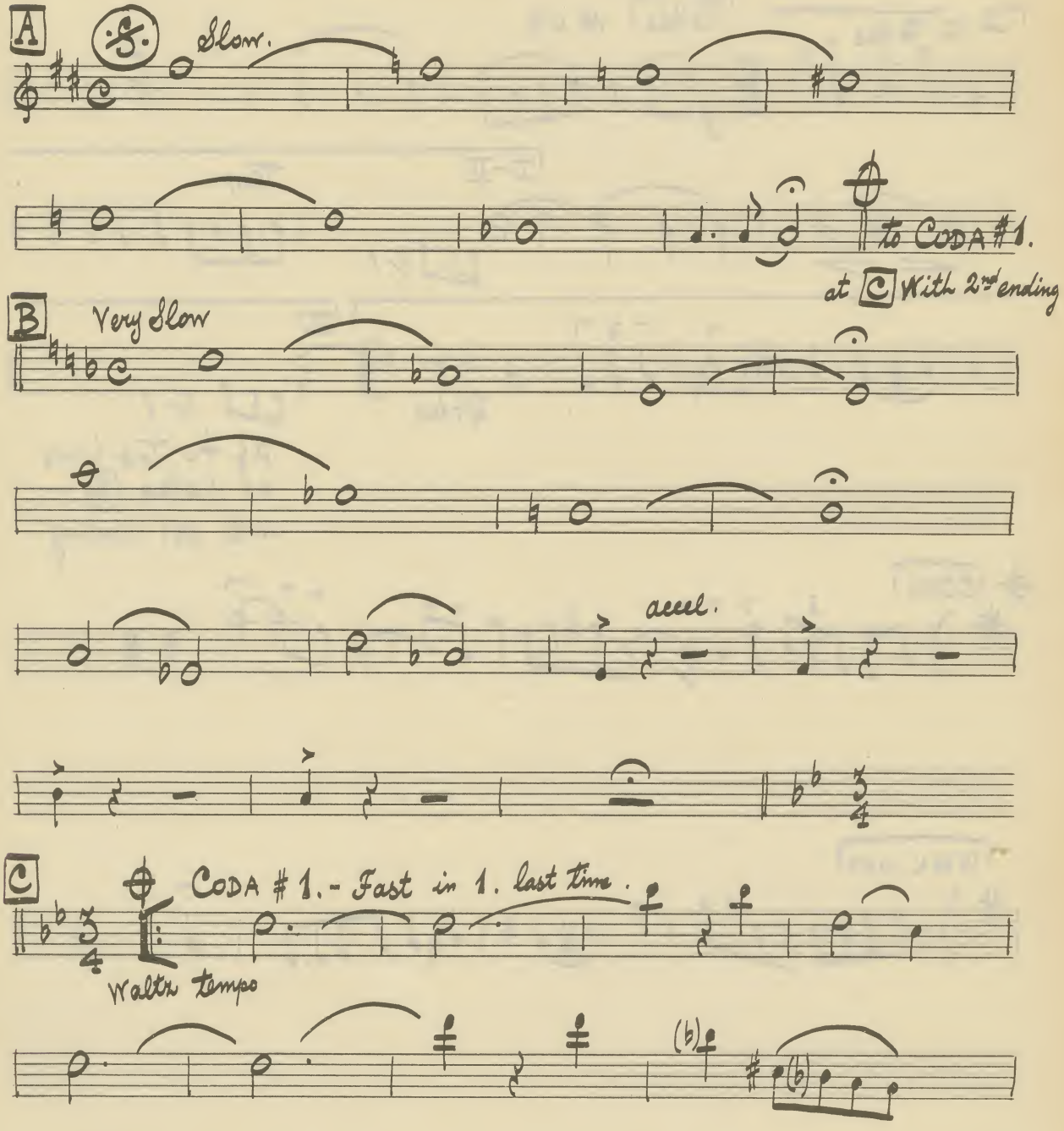
TENOR I

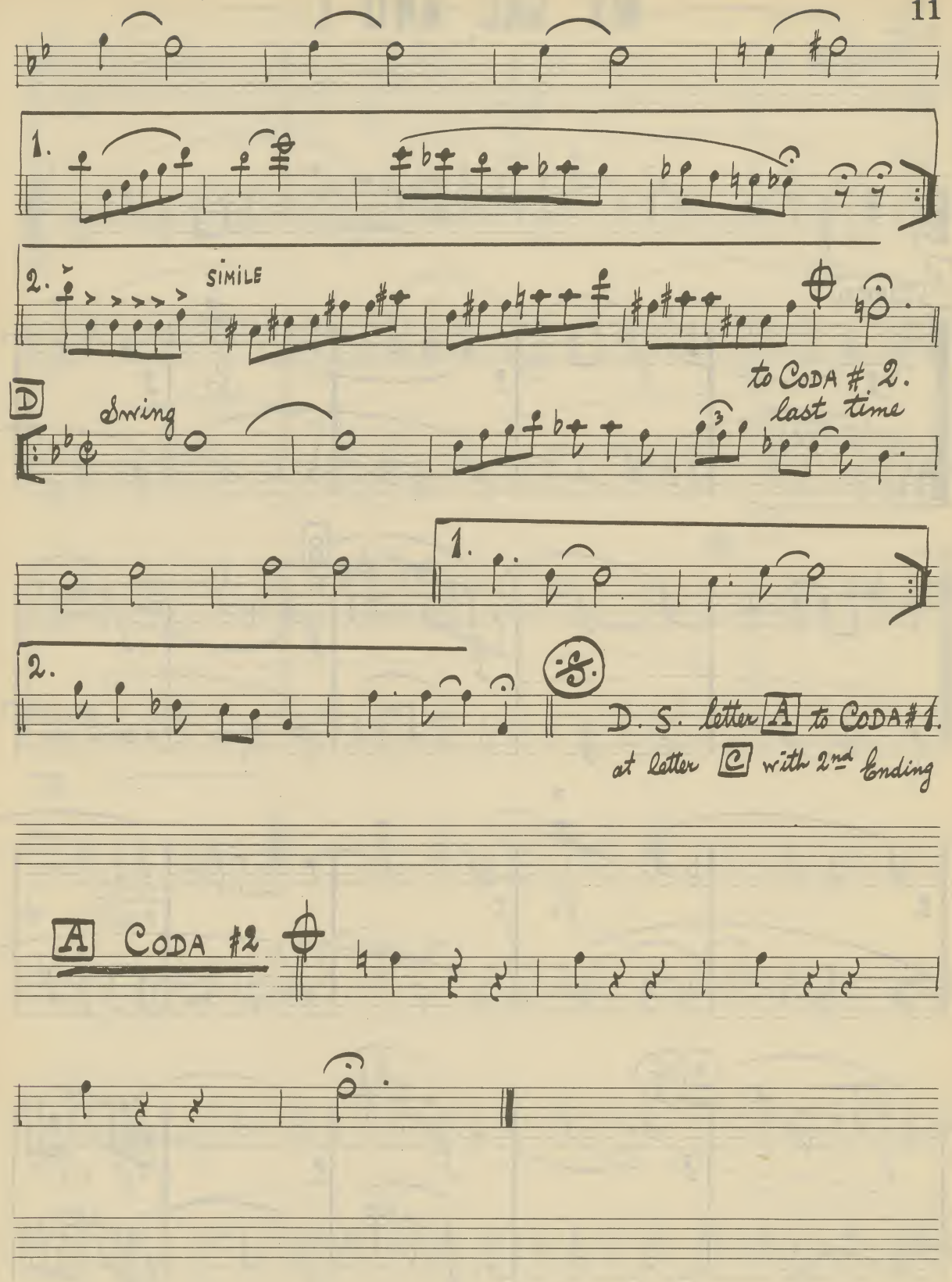



I To Dance chos
Last x
II To Patter
Patter Ad Lib
2
I-II
Tempo
III
Ritard
D.S. to Top Line
of Letter B
with 1st Ending
Coda
Walk off

1st Tenor

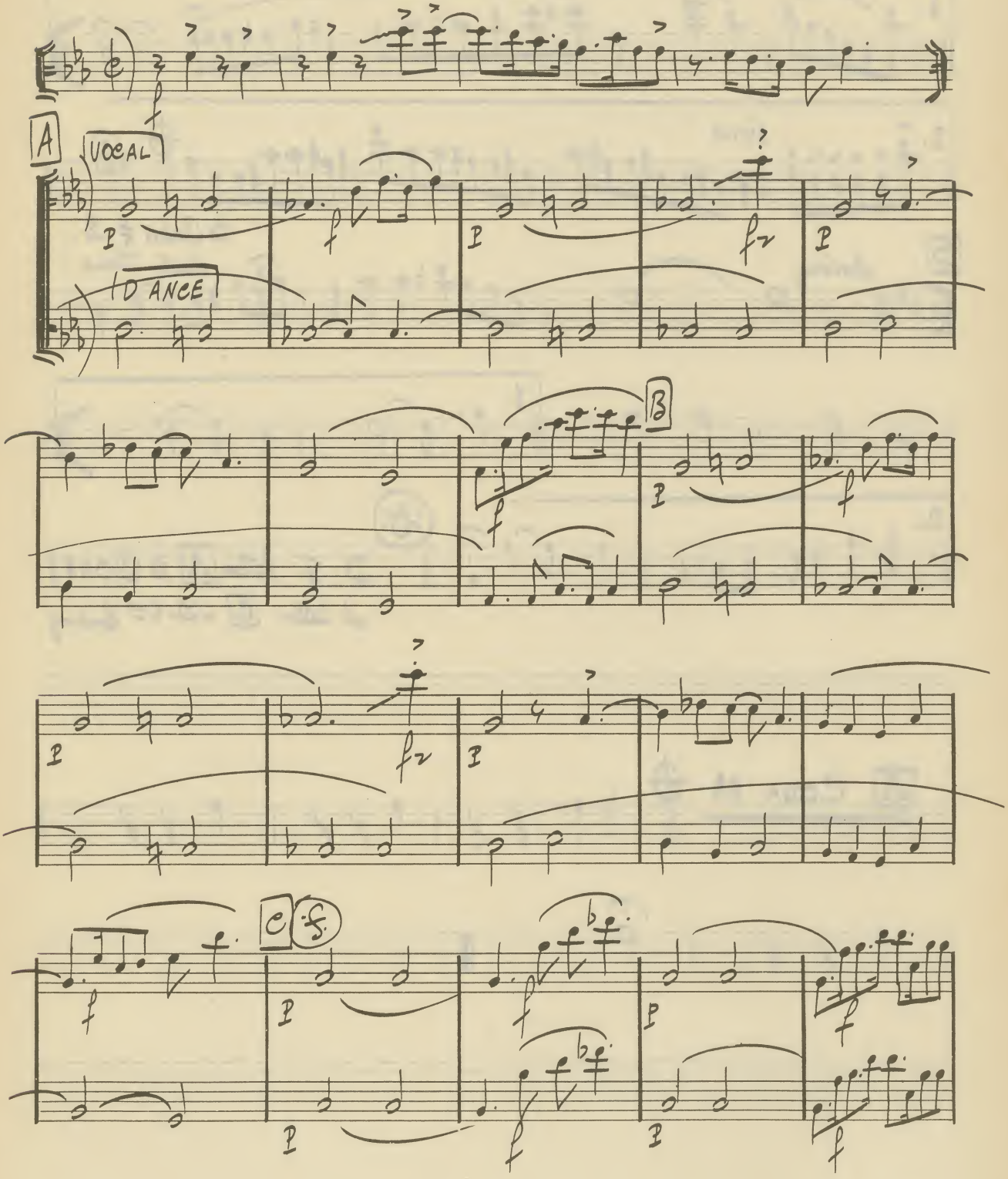
BALLET

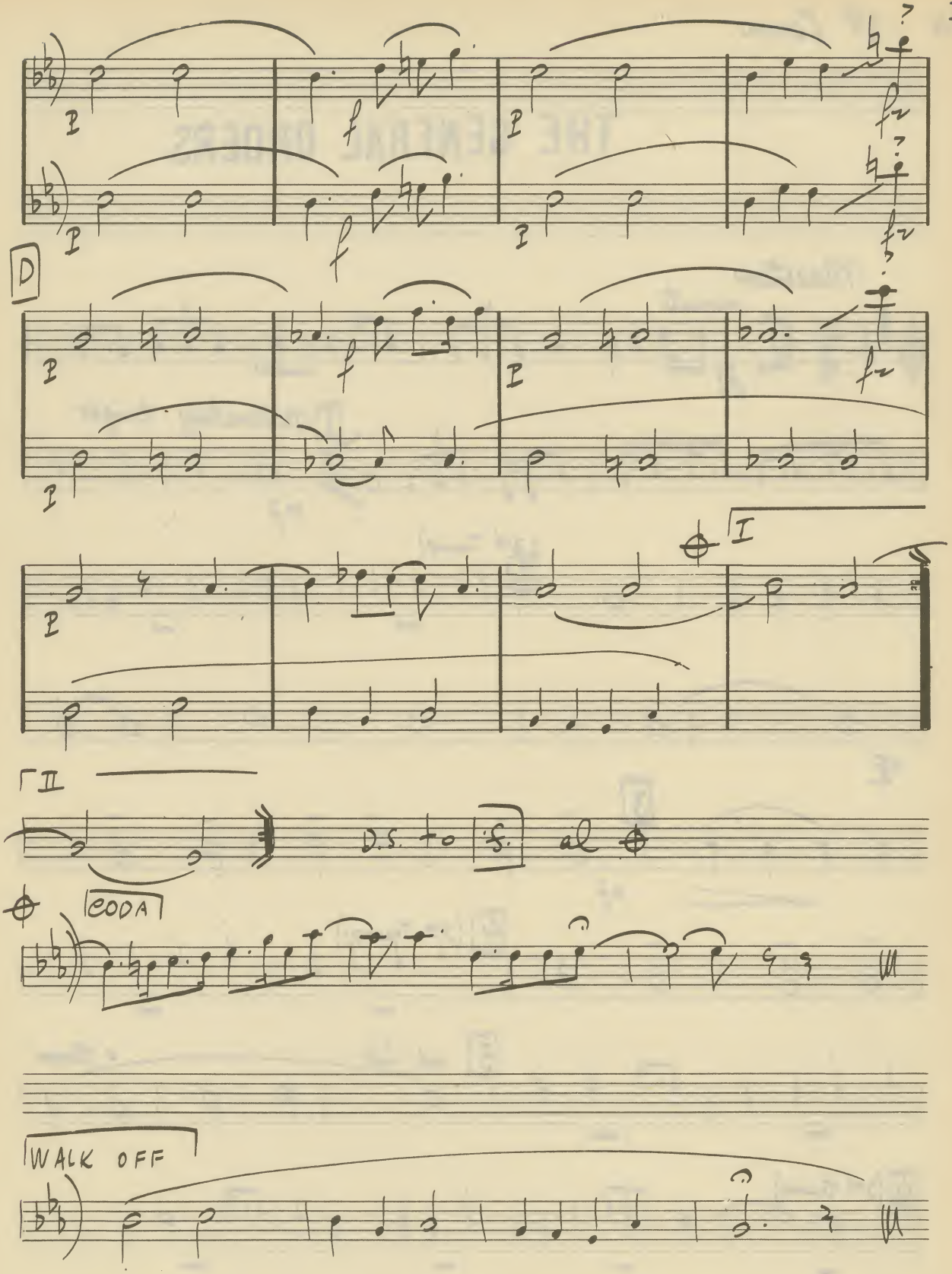



1.
2.
SIMILE
to CODA # 2.
last time
D
Swing
1.
2.
D. S. letter A to CODA # 1.
at letter C with 2nd Ending
A CODA #2

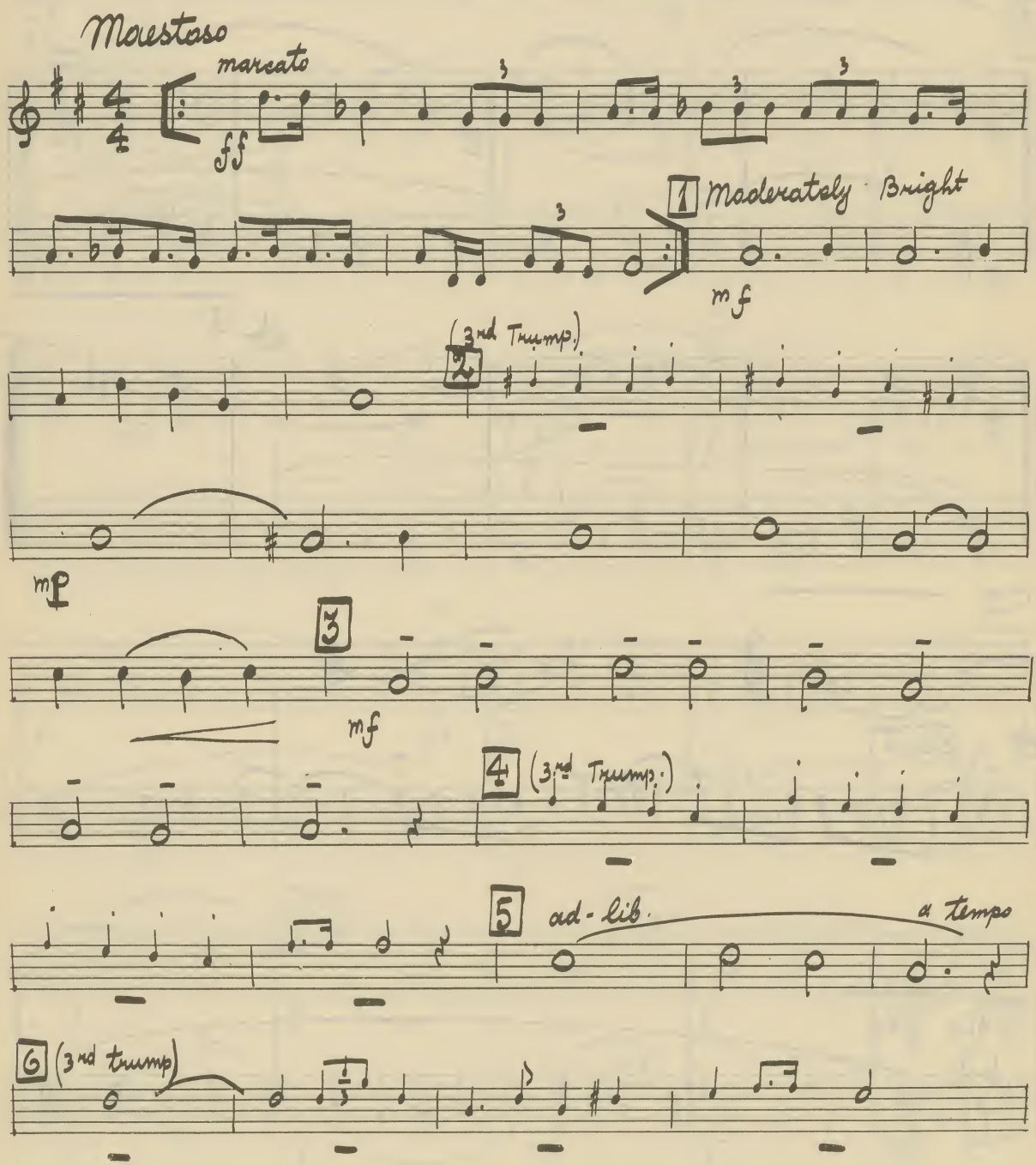
MY GAL AND I

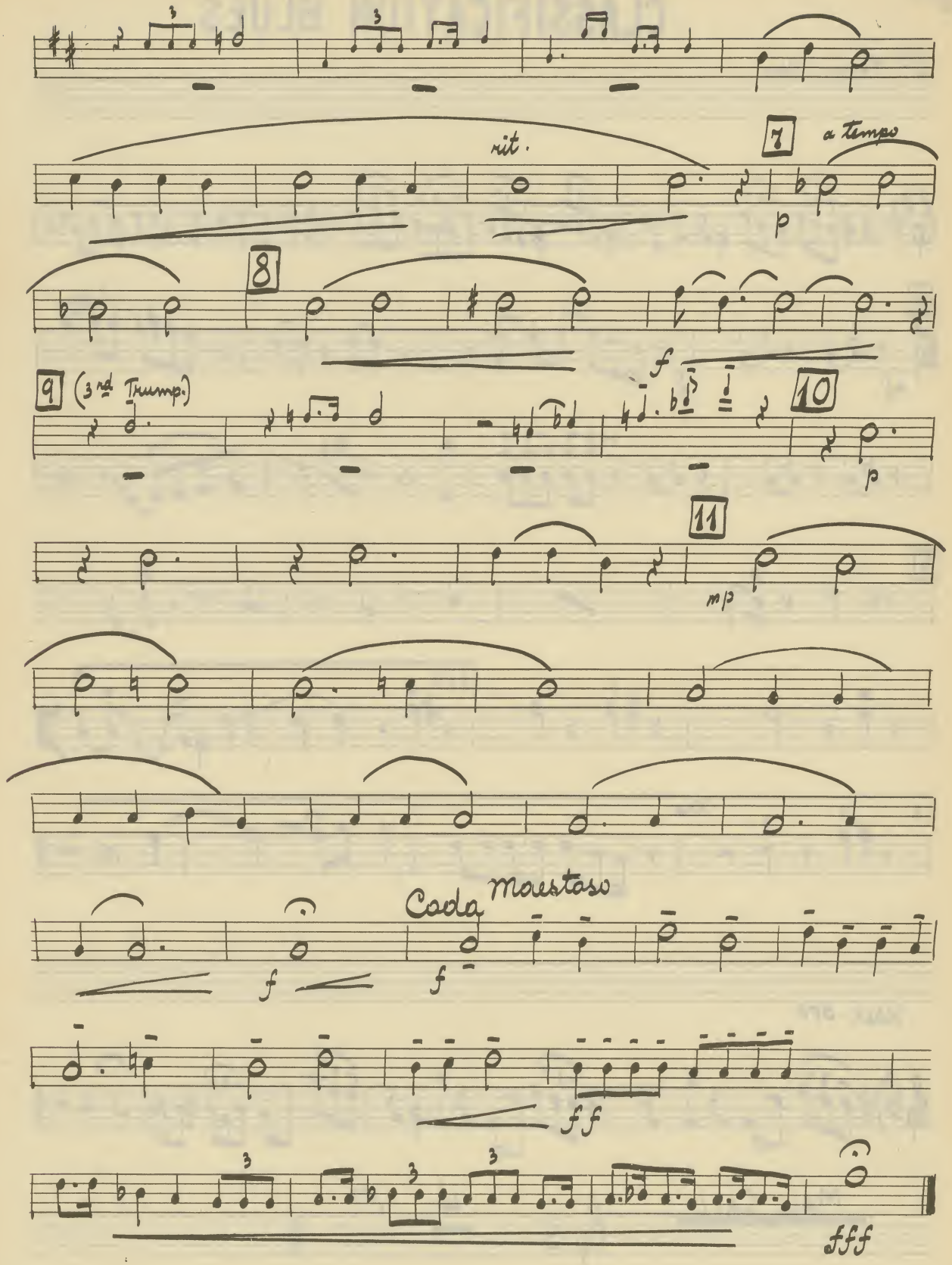
TENOR I




D
I
II
D.S. to 𝄋 al ⊕
CODA
WALK OFF

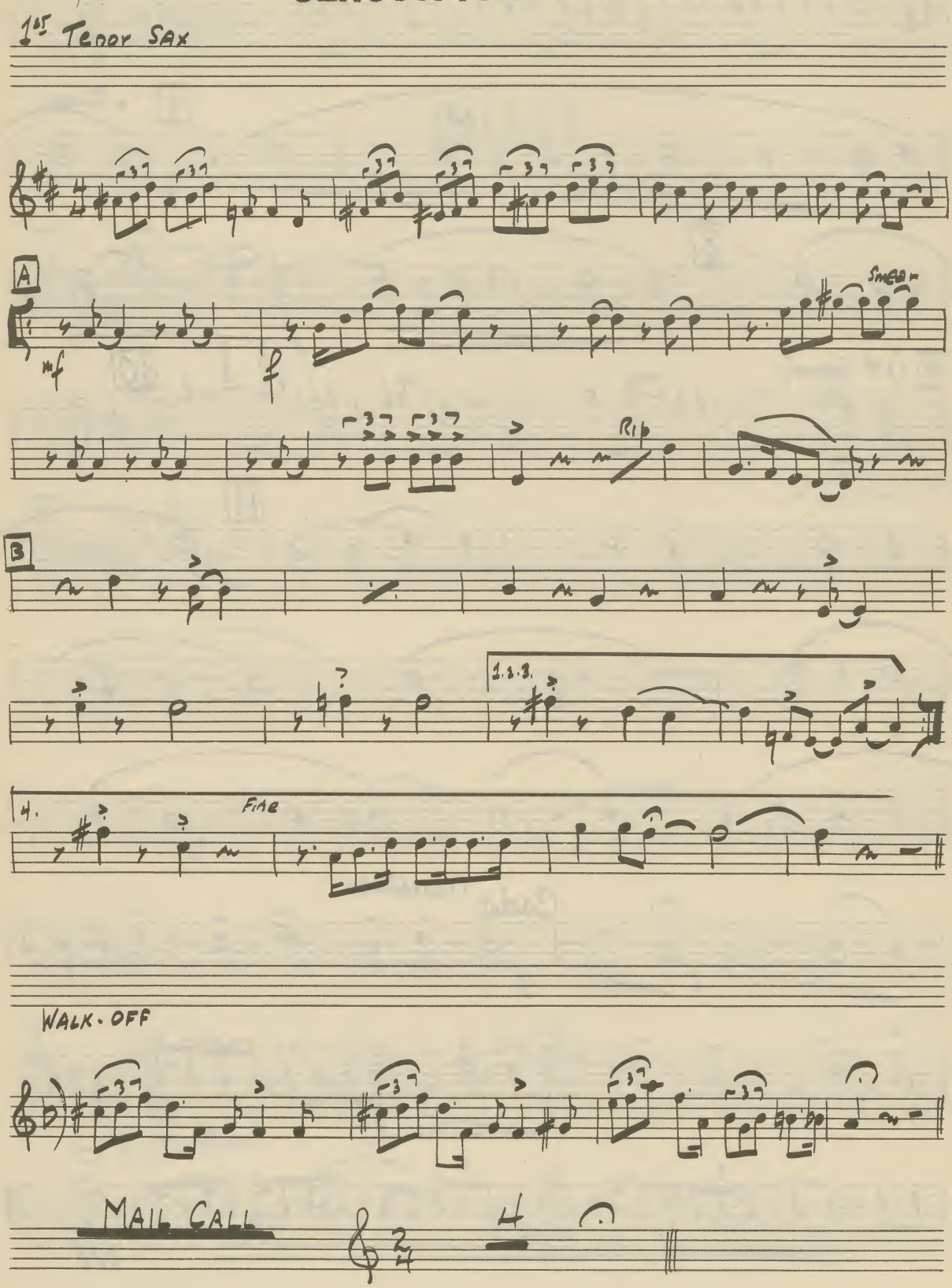
THE GENERAL ORDERS




rit.
7
a tempo
p
8
f
9
(3rd Trump.)
10
p
11
mp
Coda
Maestoso
f
f
ff
fff

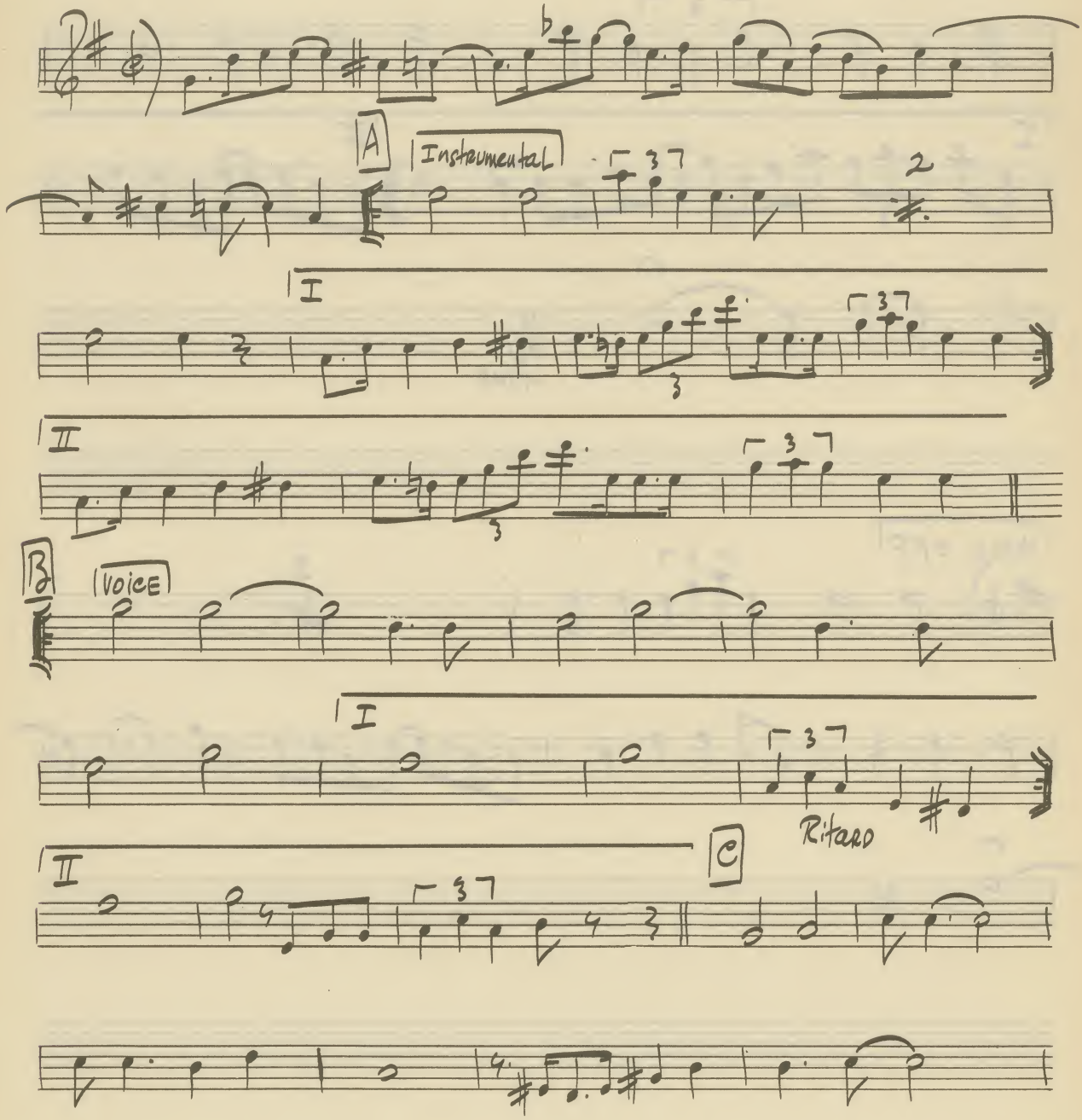
CLASSIFICATION BLUES

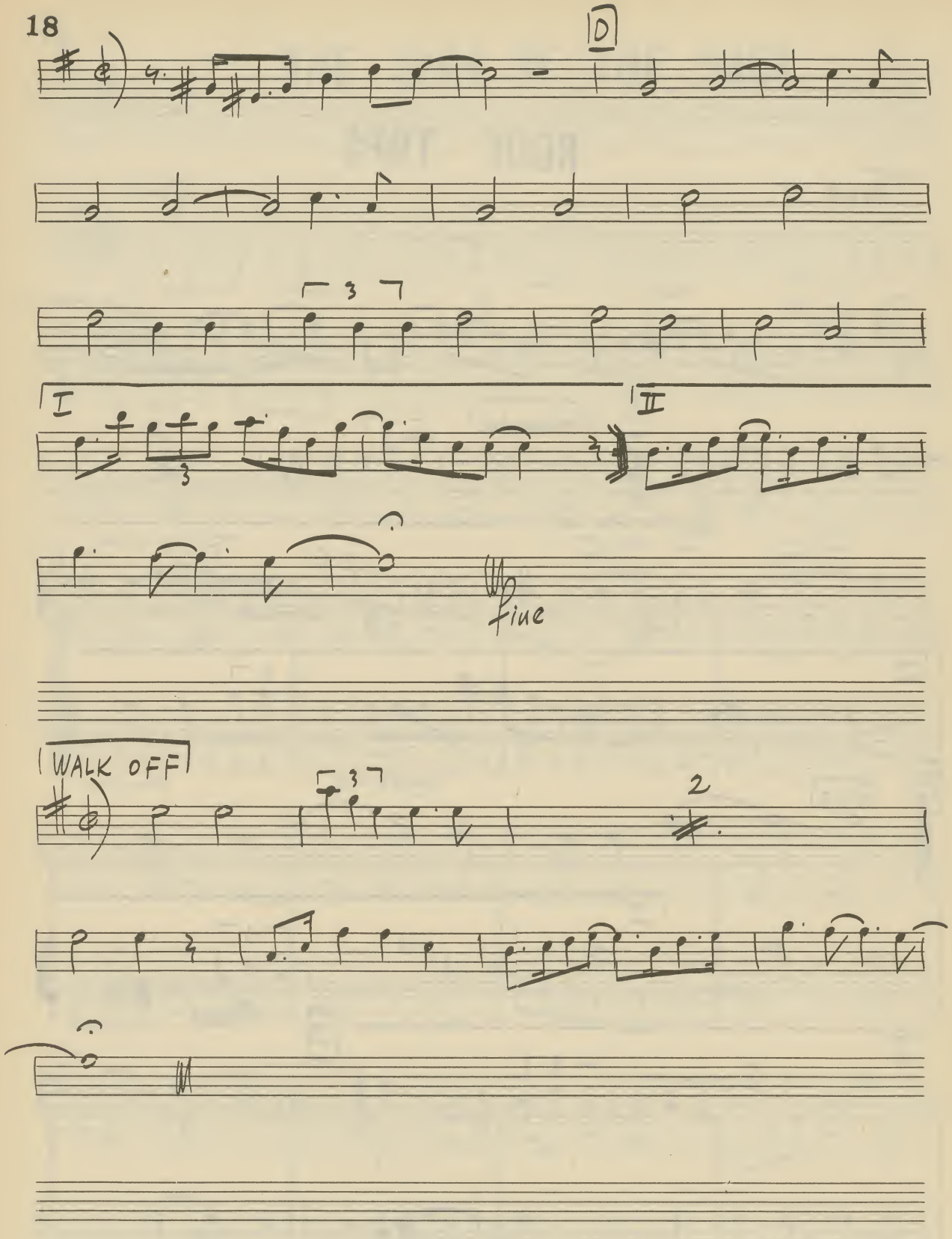
1st Tenor Sax



ROOF TOPS

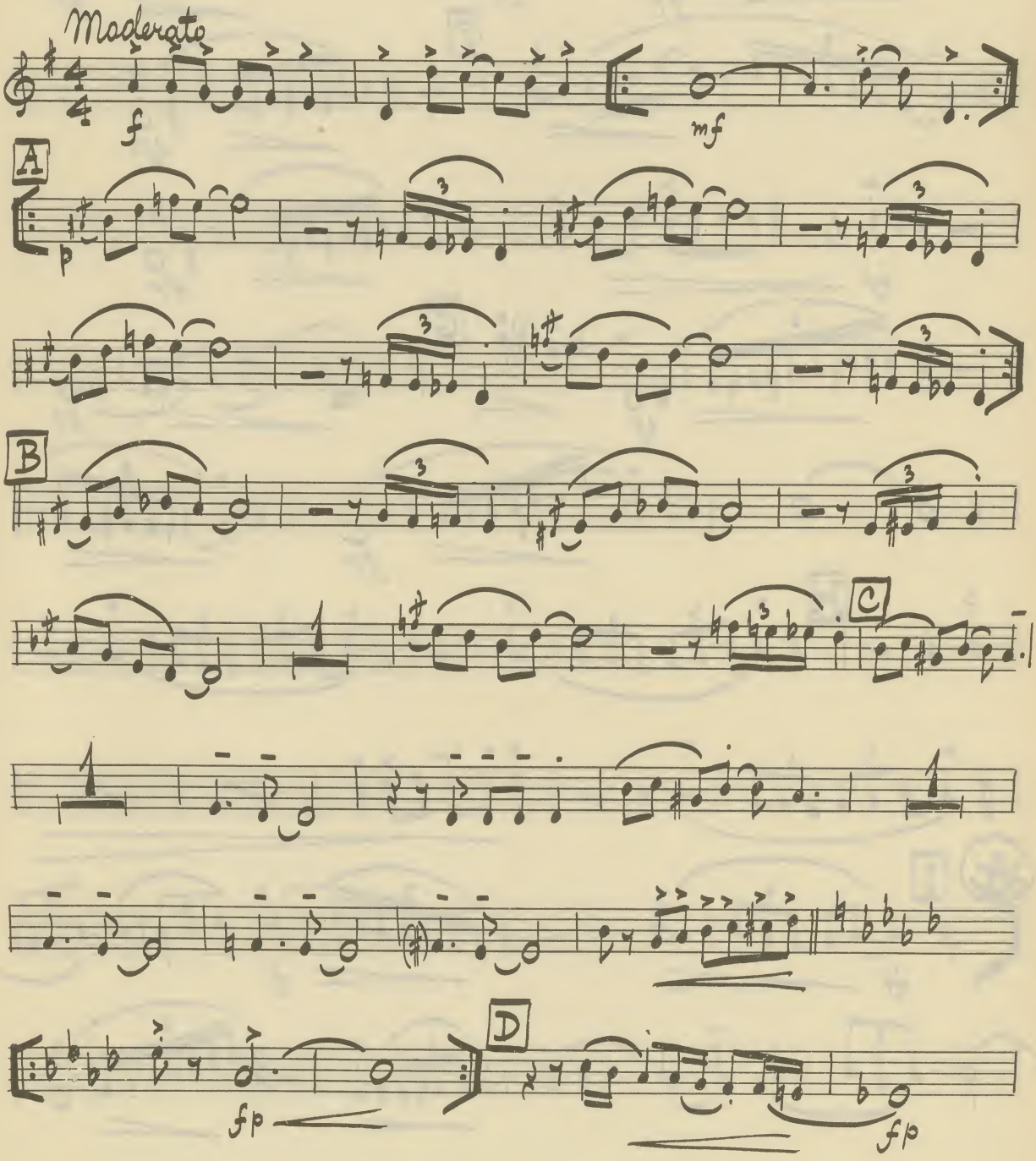
TENOR I

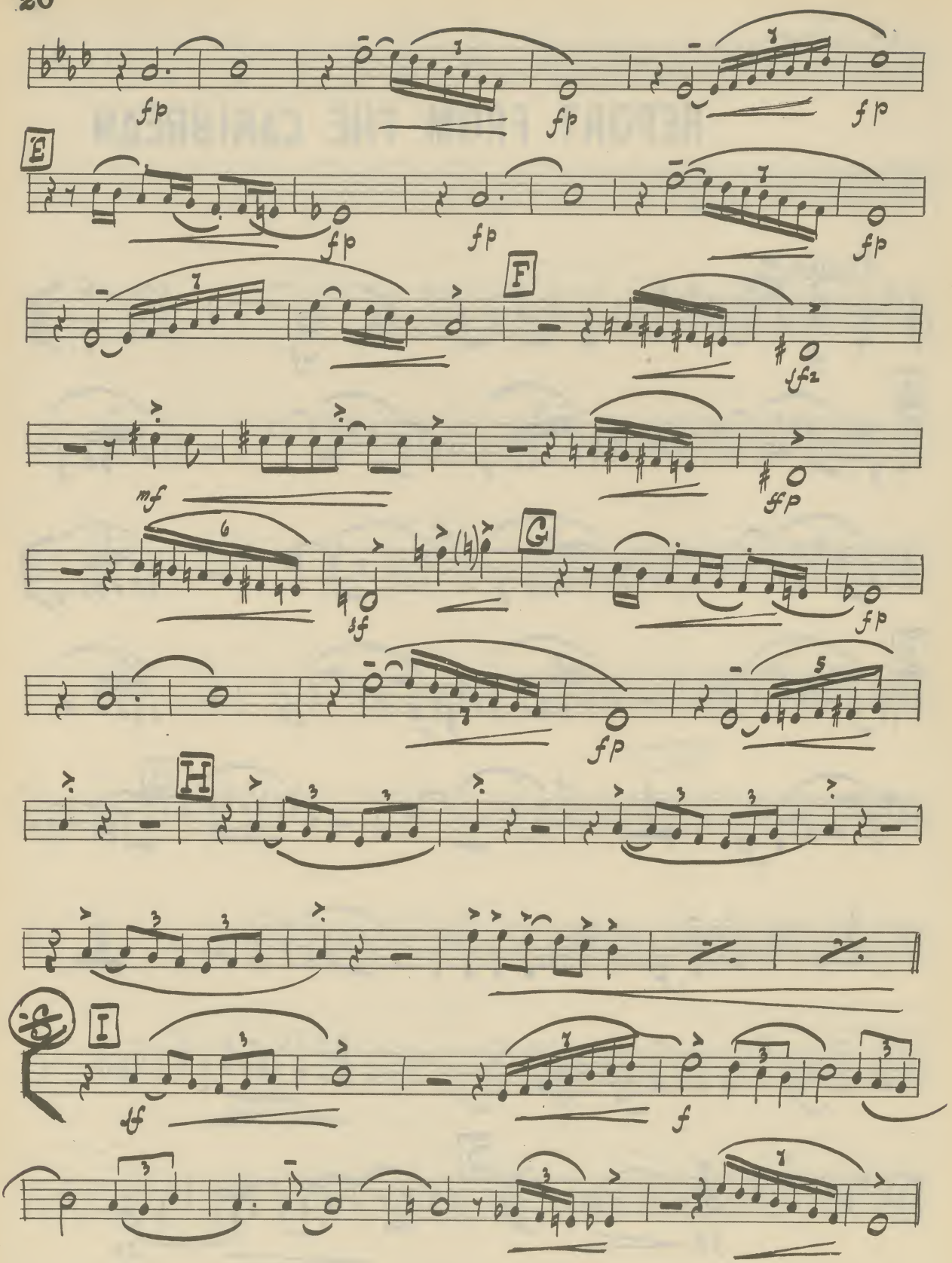


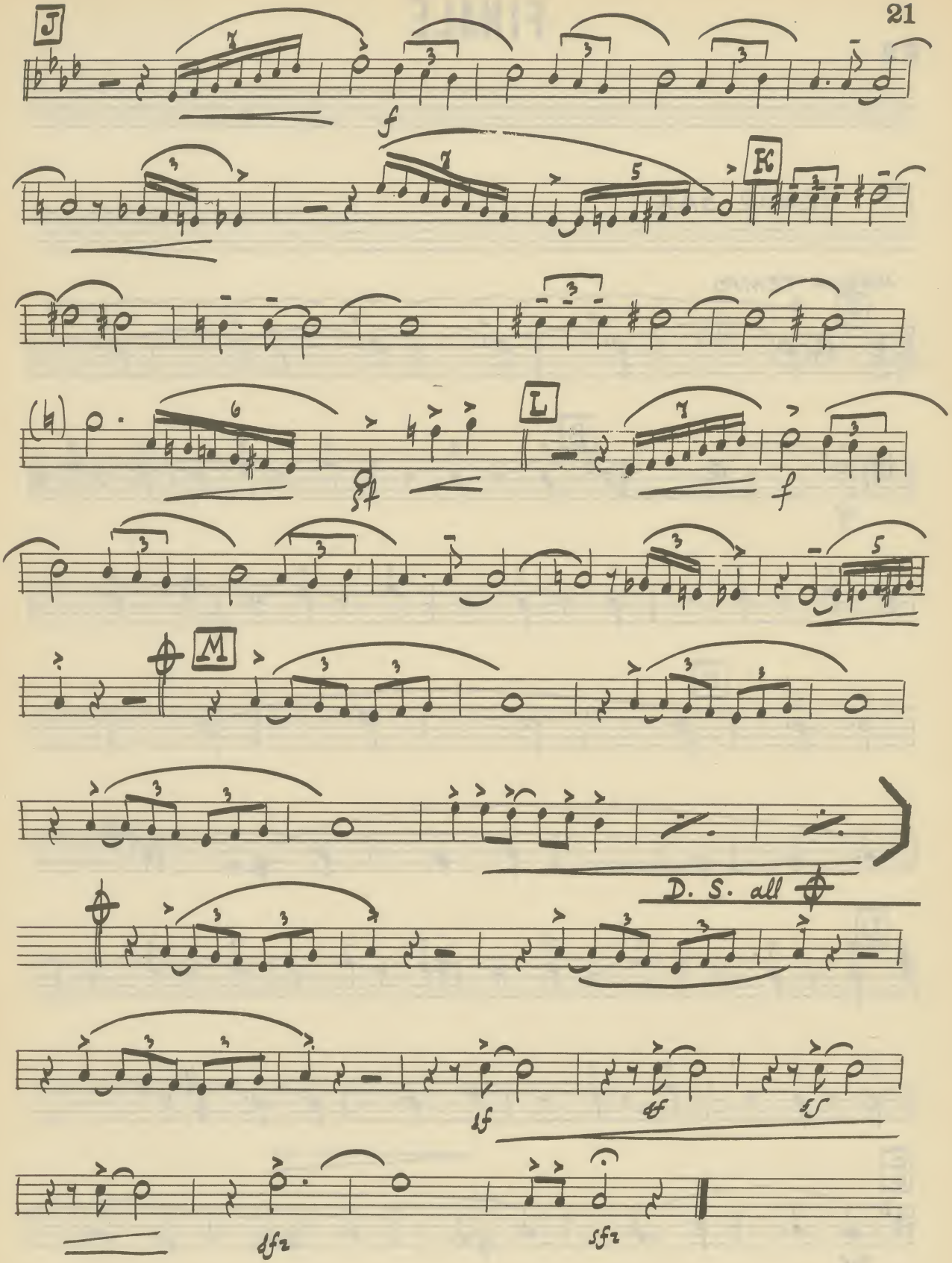

D
3
I
II
fine
WALK OFF
3
2

1er Tenor

REPORT FROM THE CARIBBEAN

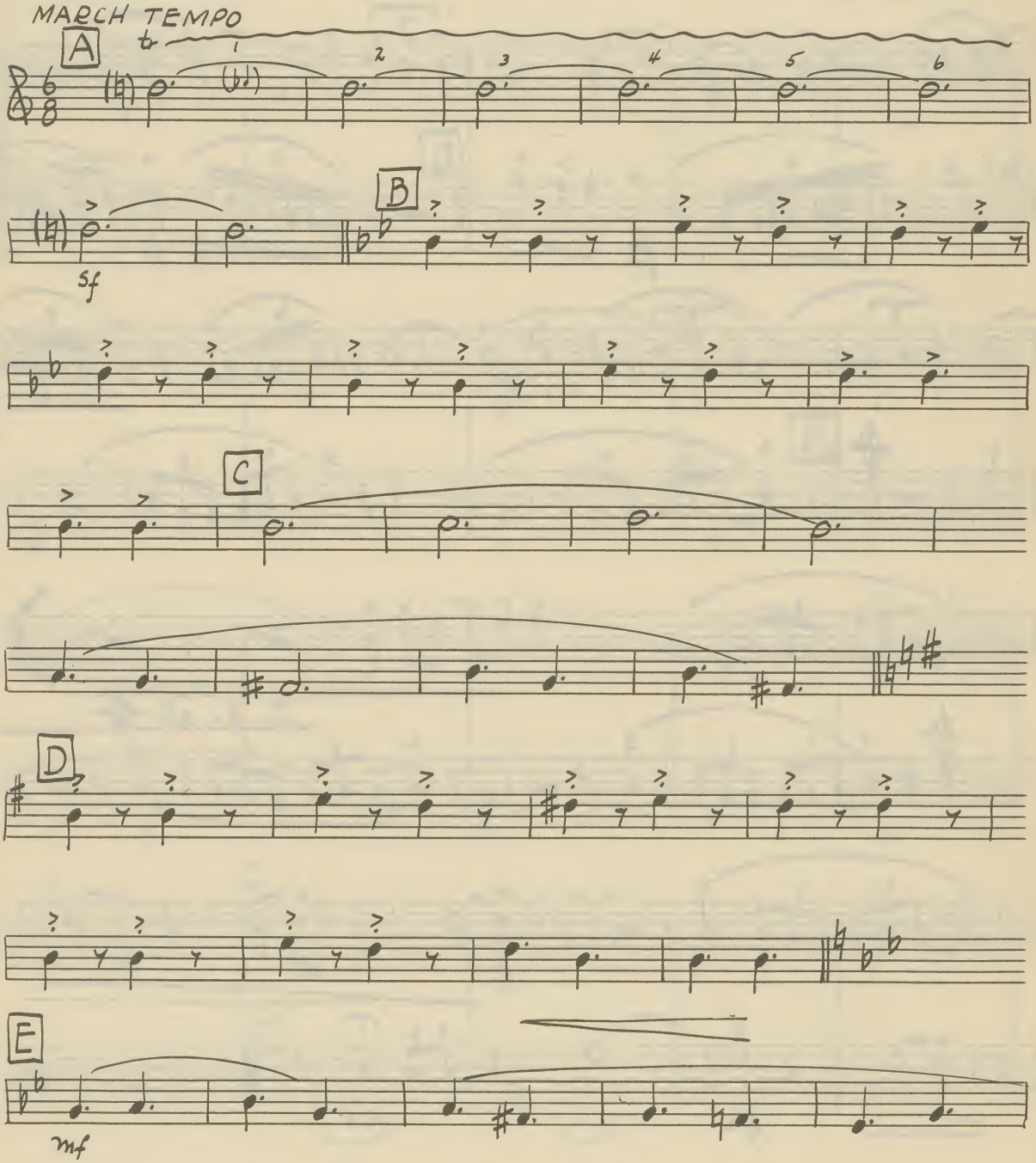


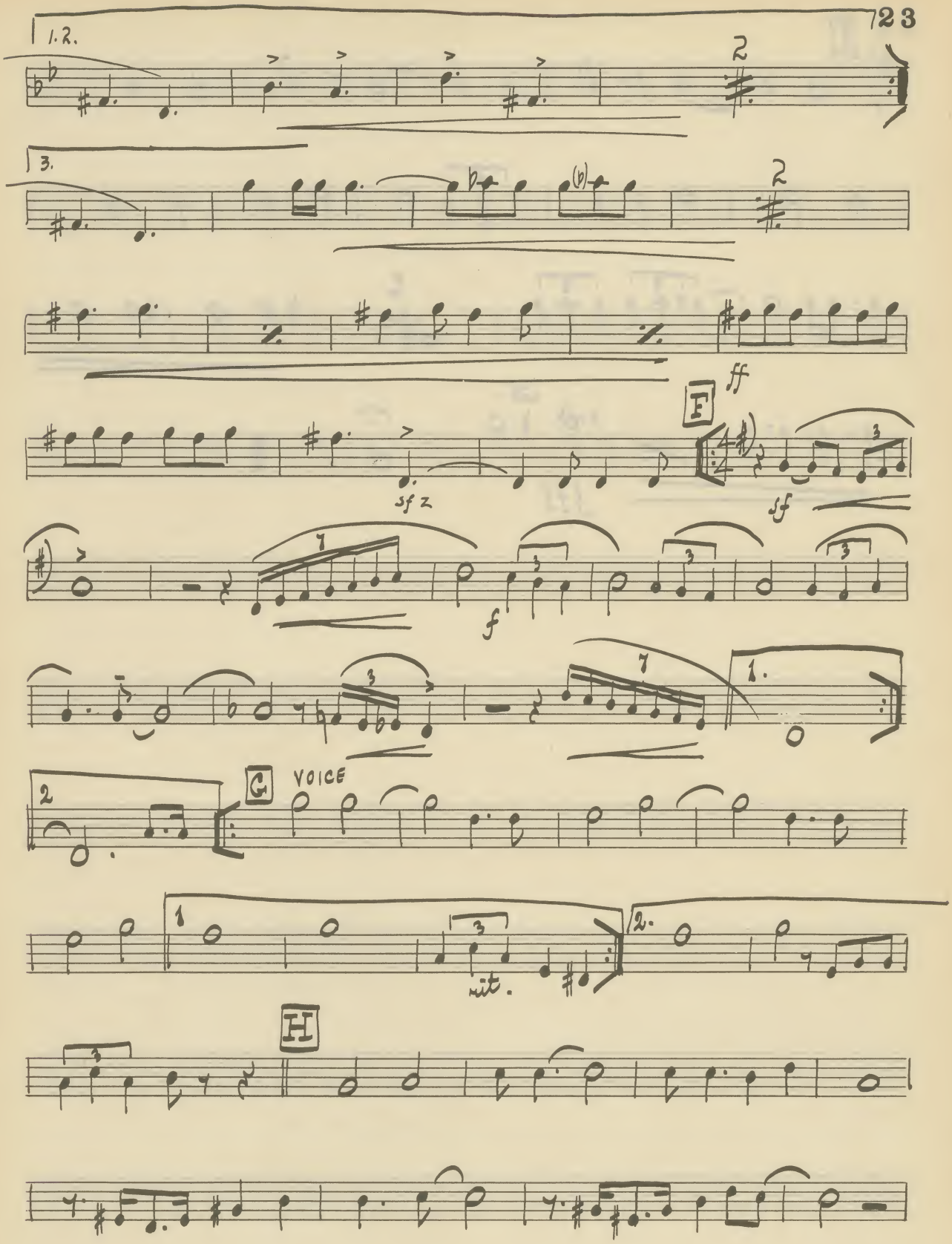

E
F
G
H
I

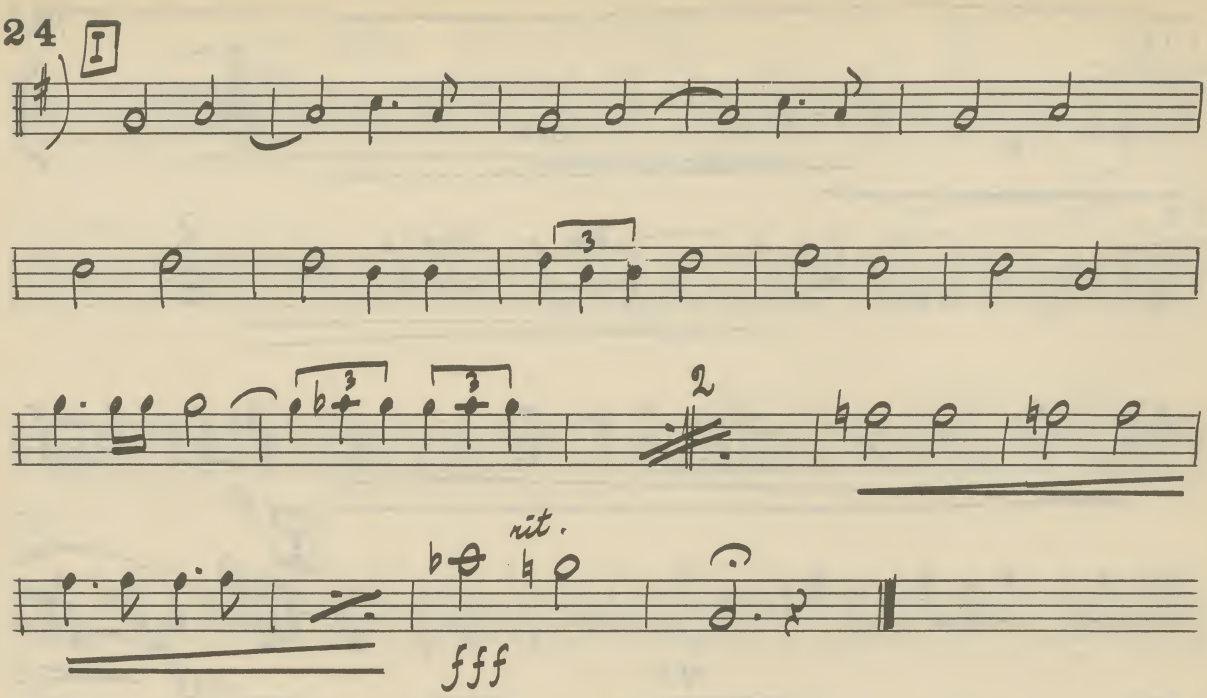

J
f
K
L
f
M
D. S. all
sf
sf
sf
sfz
sfz

FINALE

1ST TENOR SAX

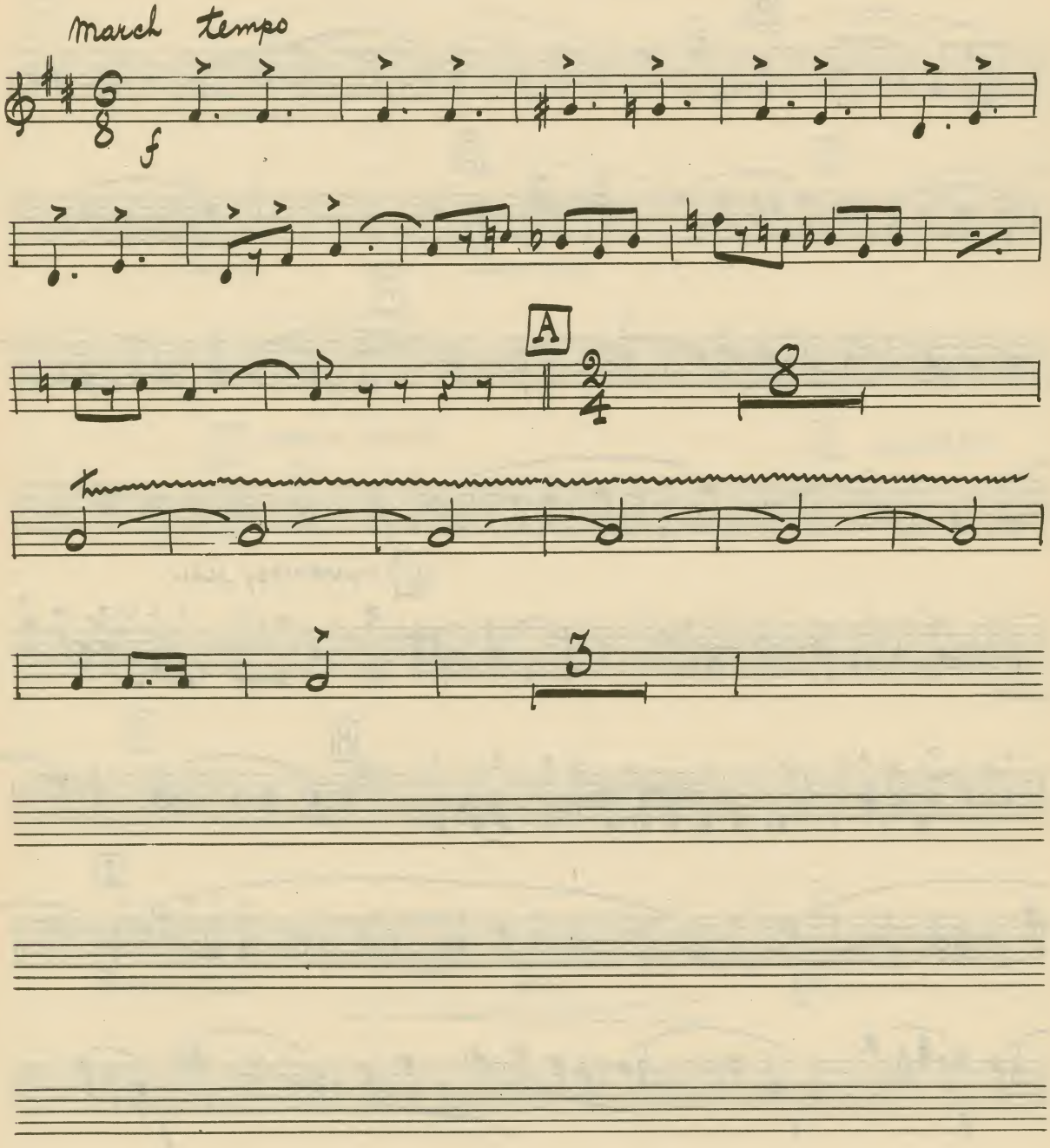


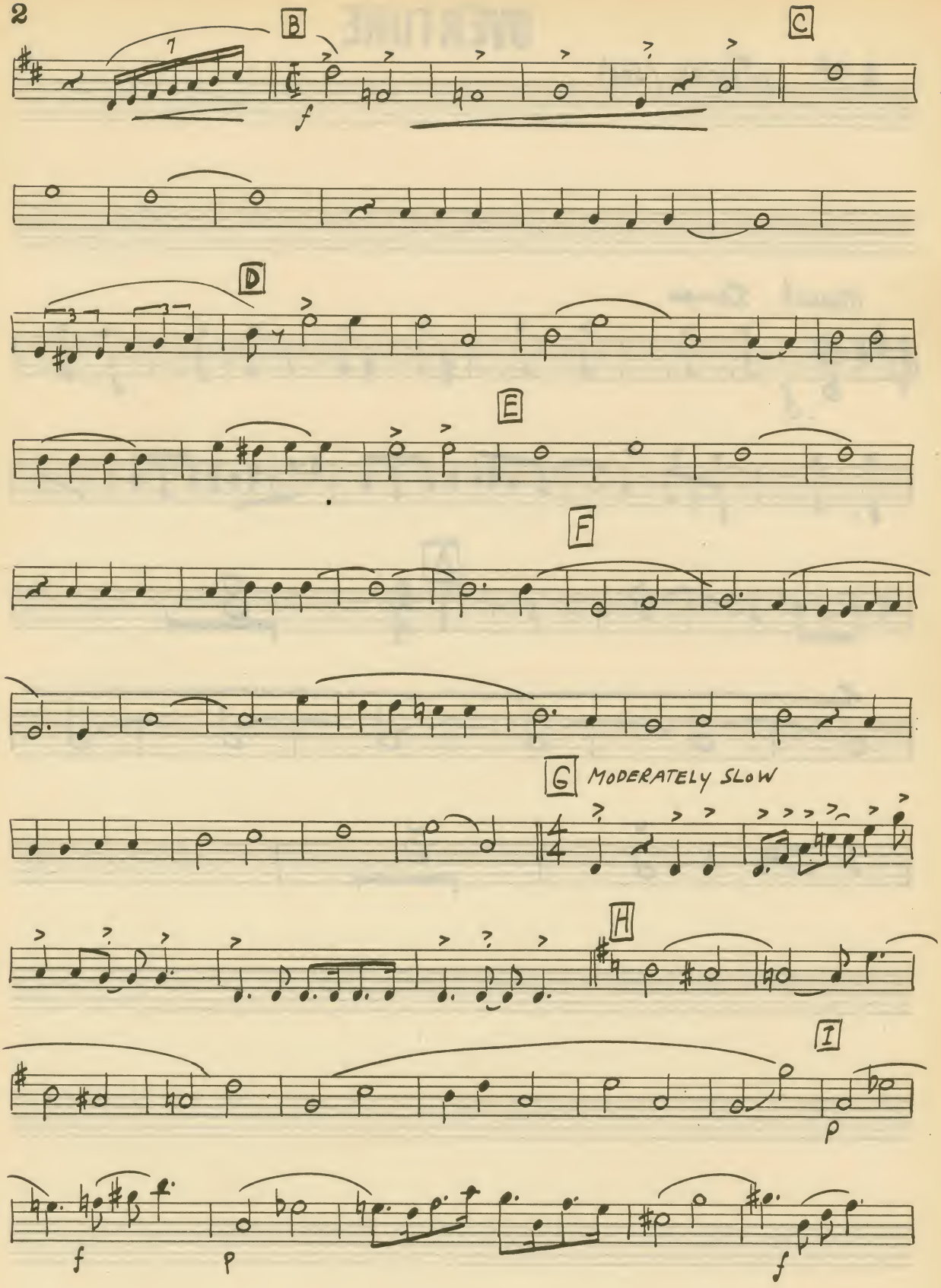

1.2.
3.
E
ff
sf z
sf
f
1.
2
G
VOICE
1
2.
rit.
H

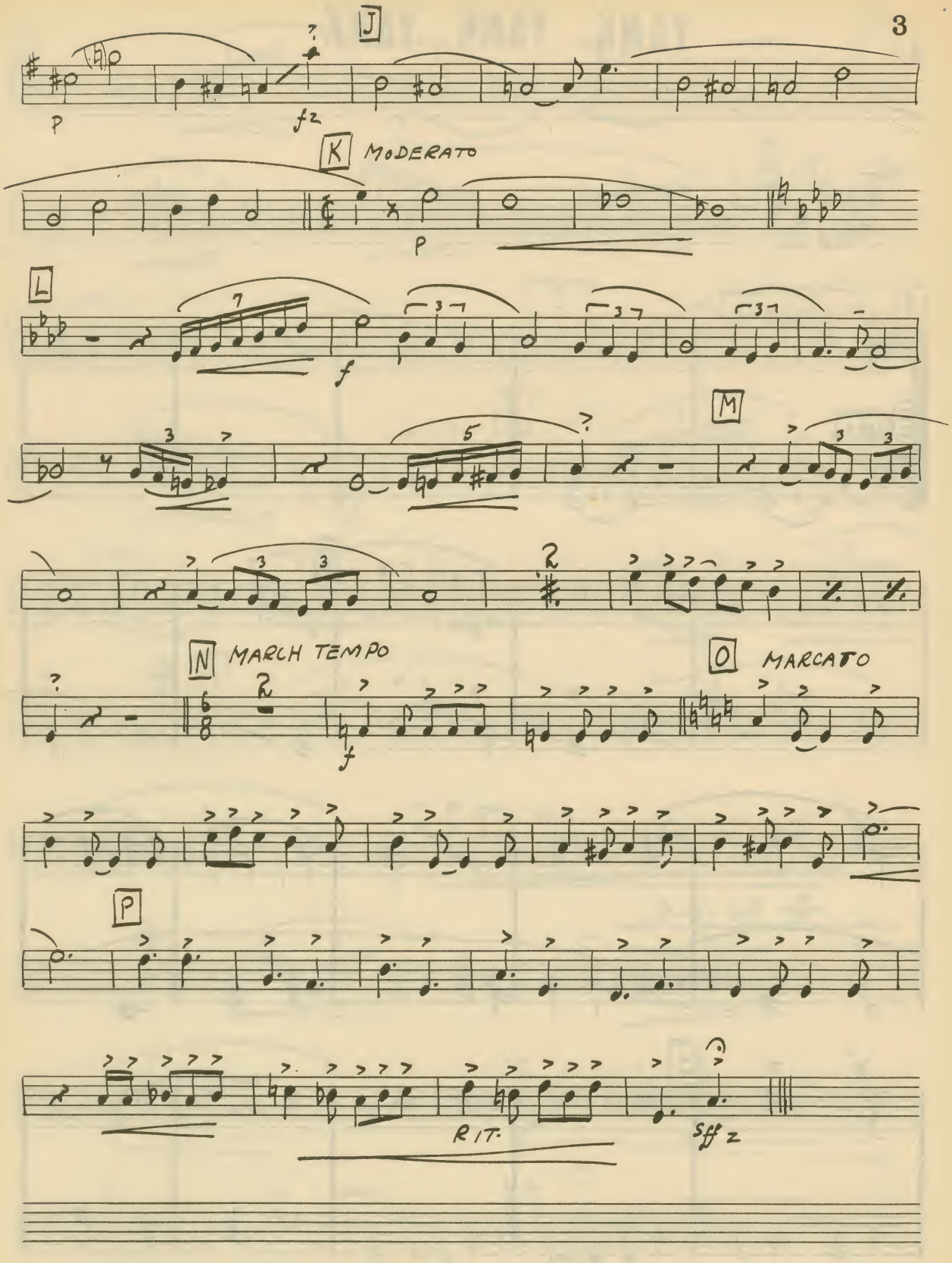

24
I
3
3
3
2
rit.
fff

OVERTURE

2nd Tenor (sax)



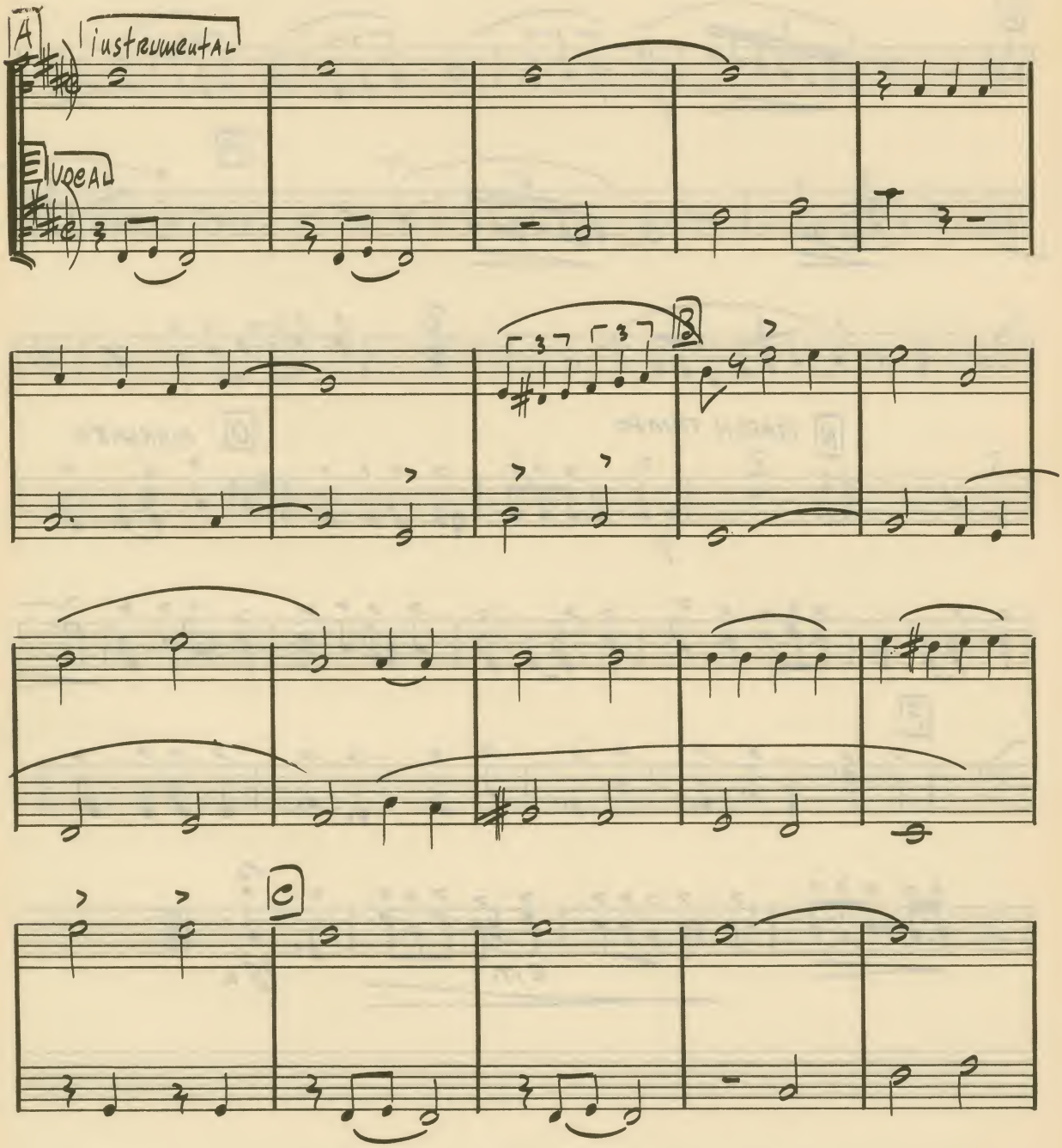

B
C
D
E
F
G MODERATELY SLOW
H
I


J
K MODERATO
L
M
N MARCH TEMPO
O MARCATO
P
RIT.

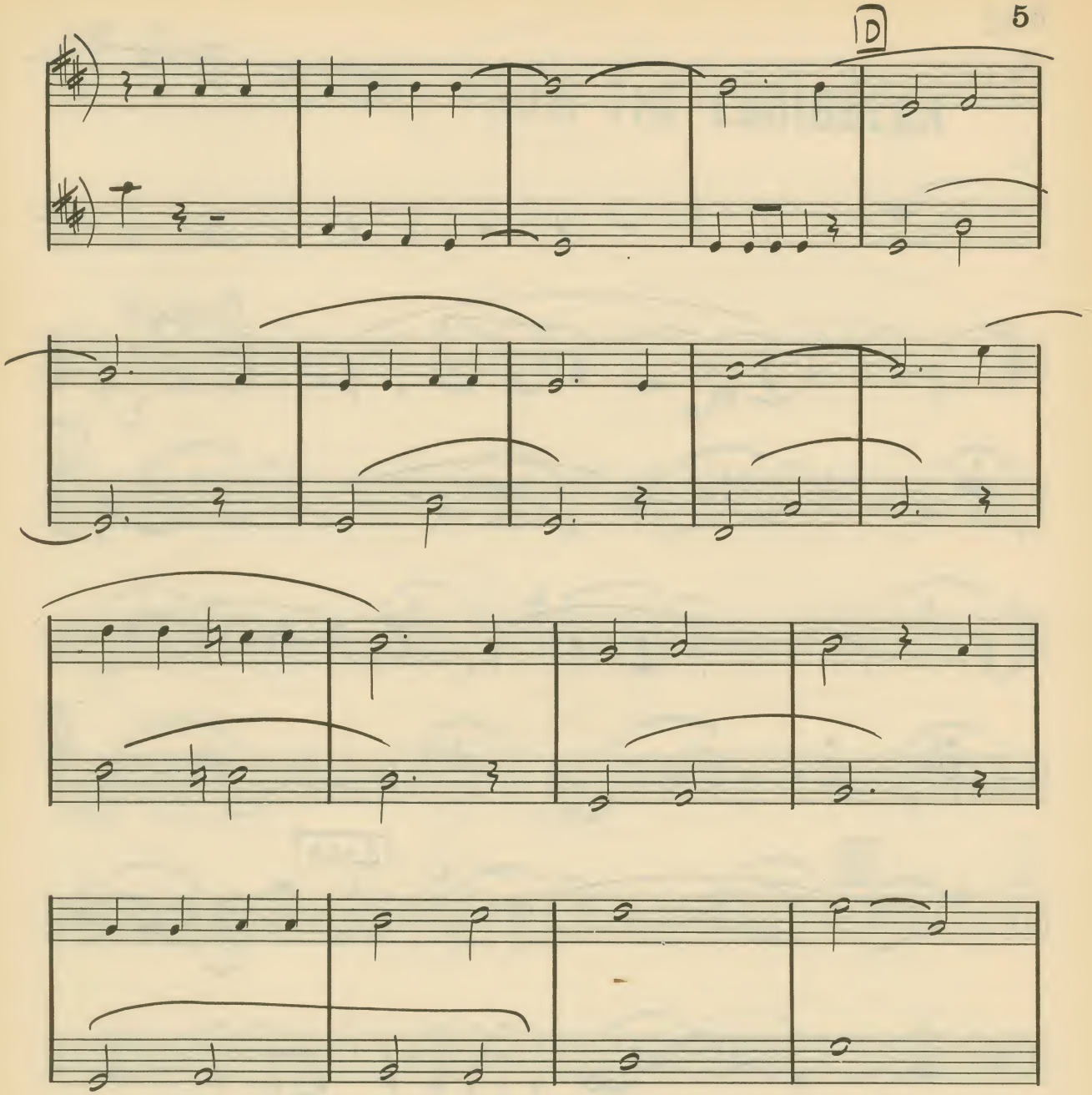
YANK YANK YANK

Tenor II

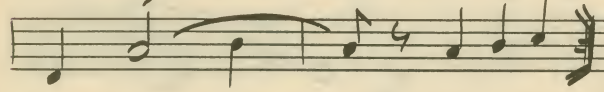
Moderato



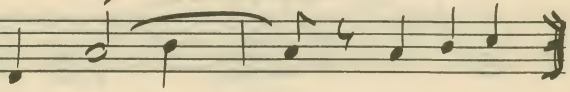
D



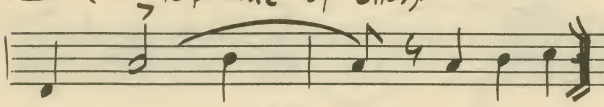
I (To Vocal chos)



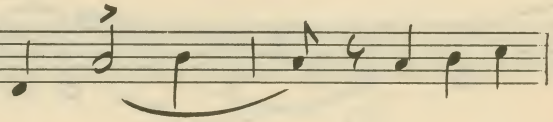
II (To 2nd Vocal chos)

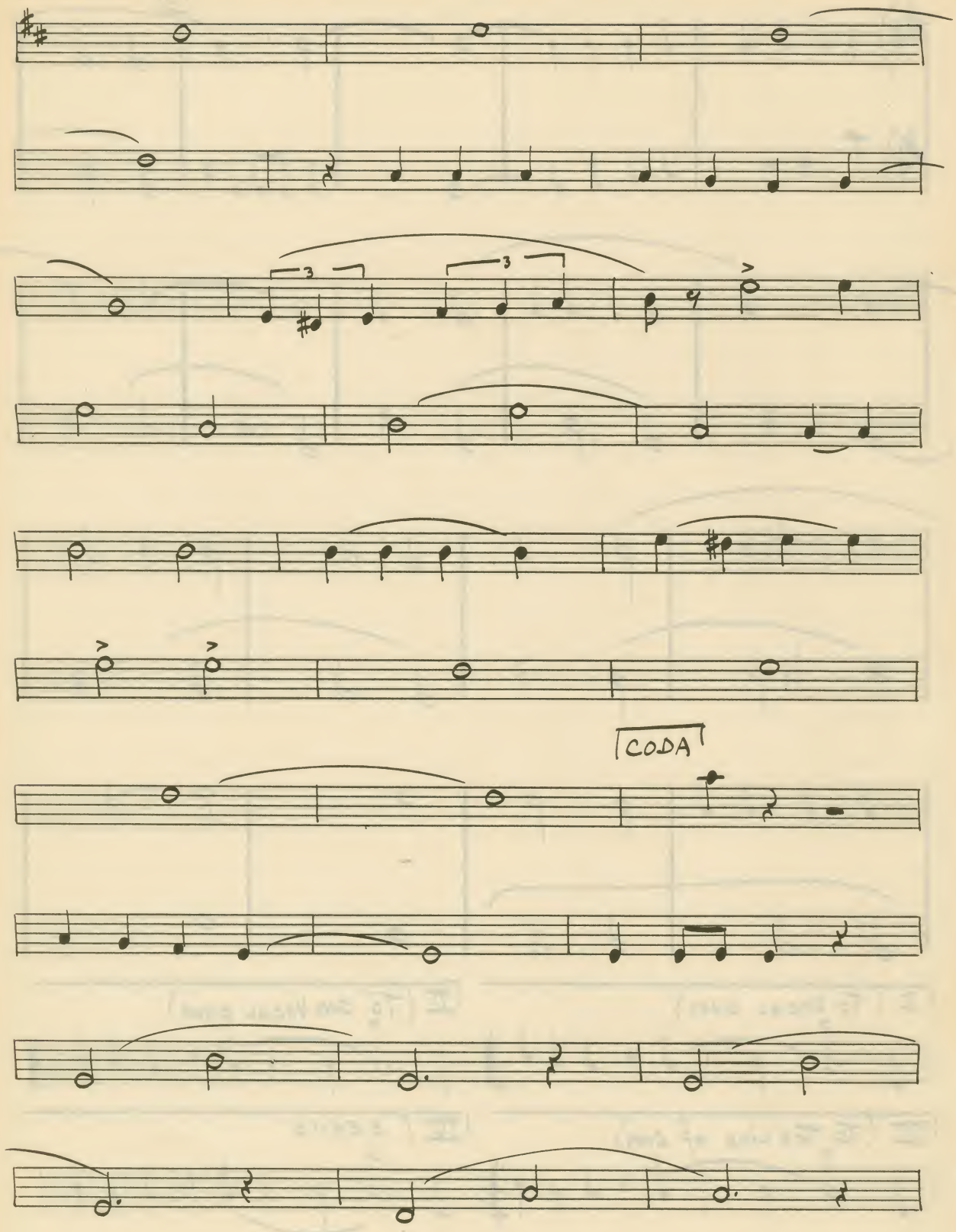


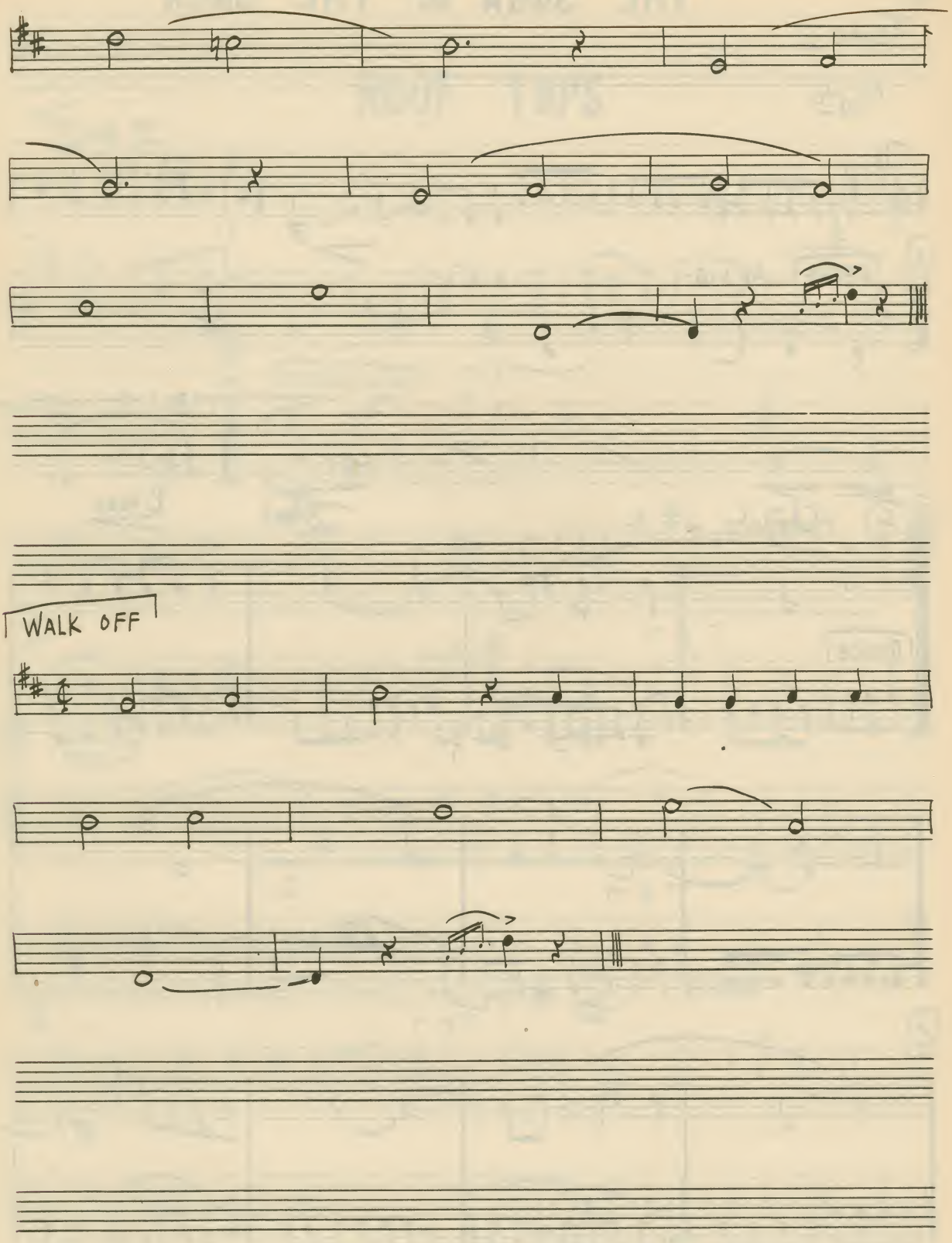
III (To Top Line of chos).



IV (SEGUE



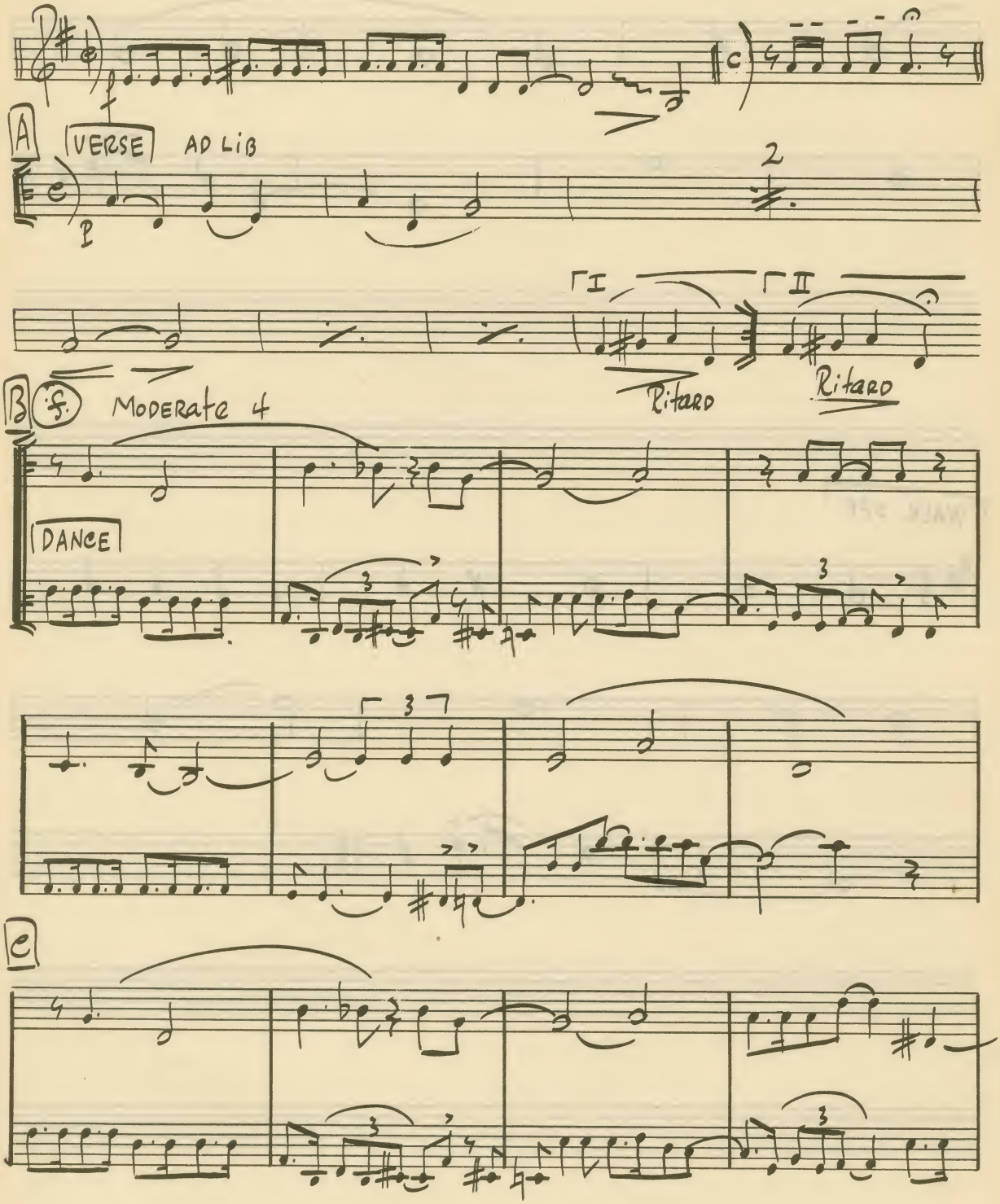

CODA

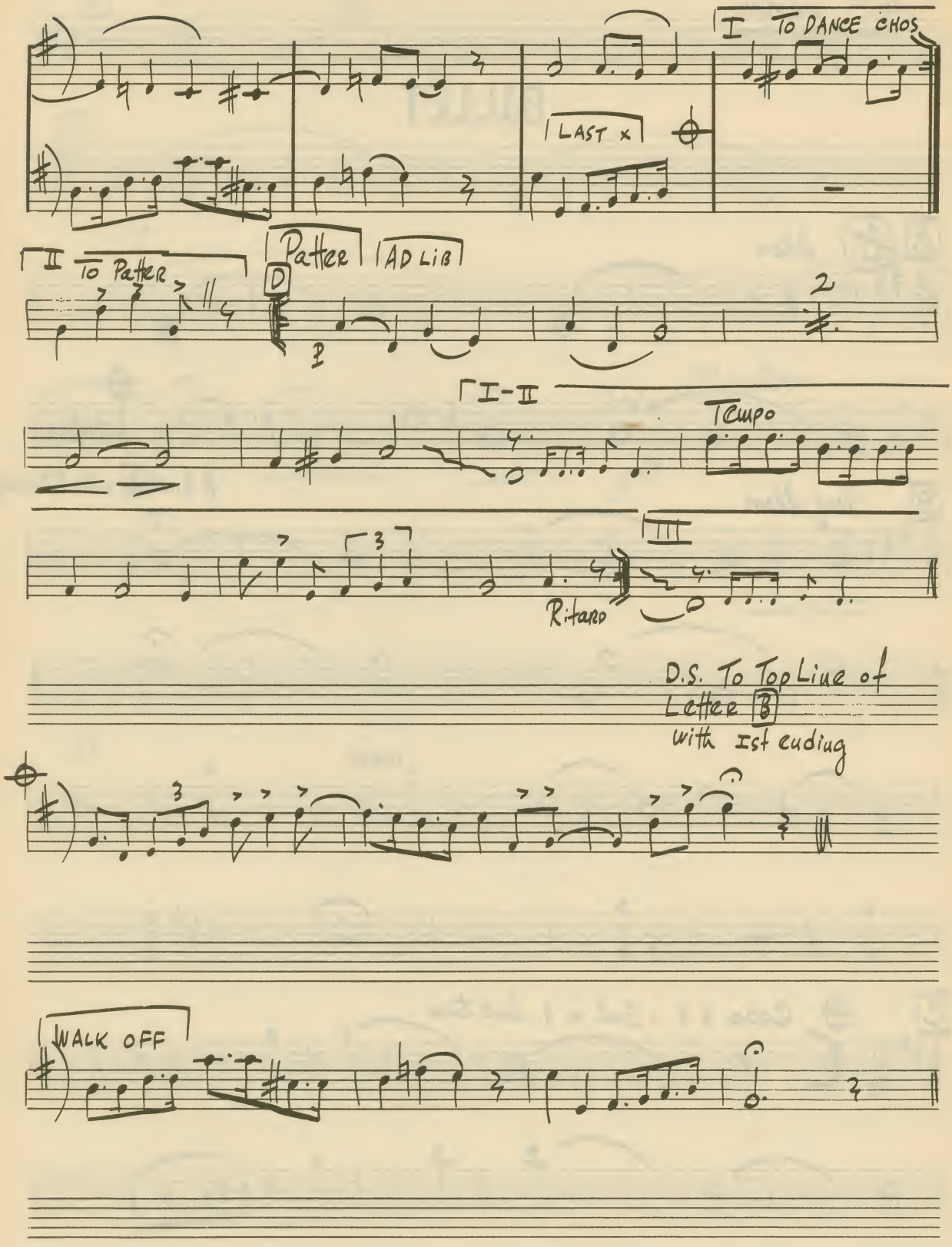

WALK OFF

THE SAGA OF THE SACK

Tenor II

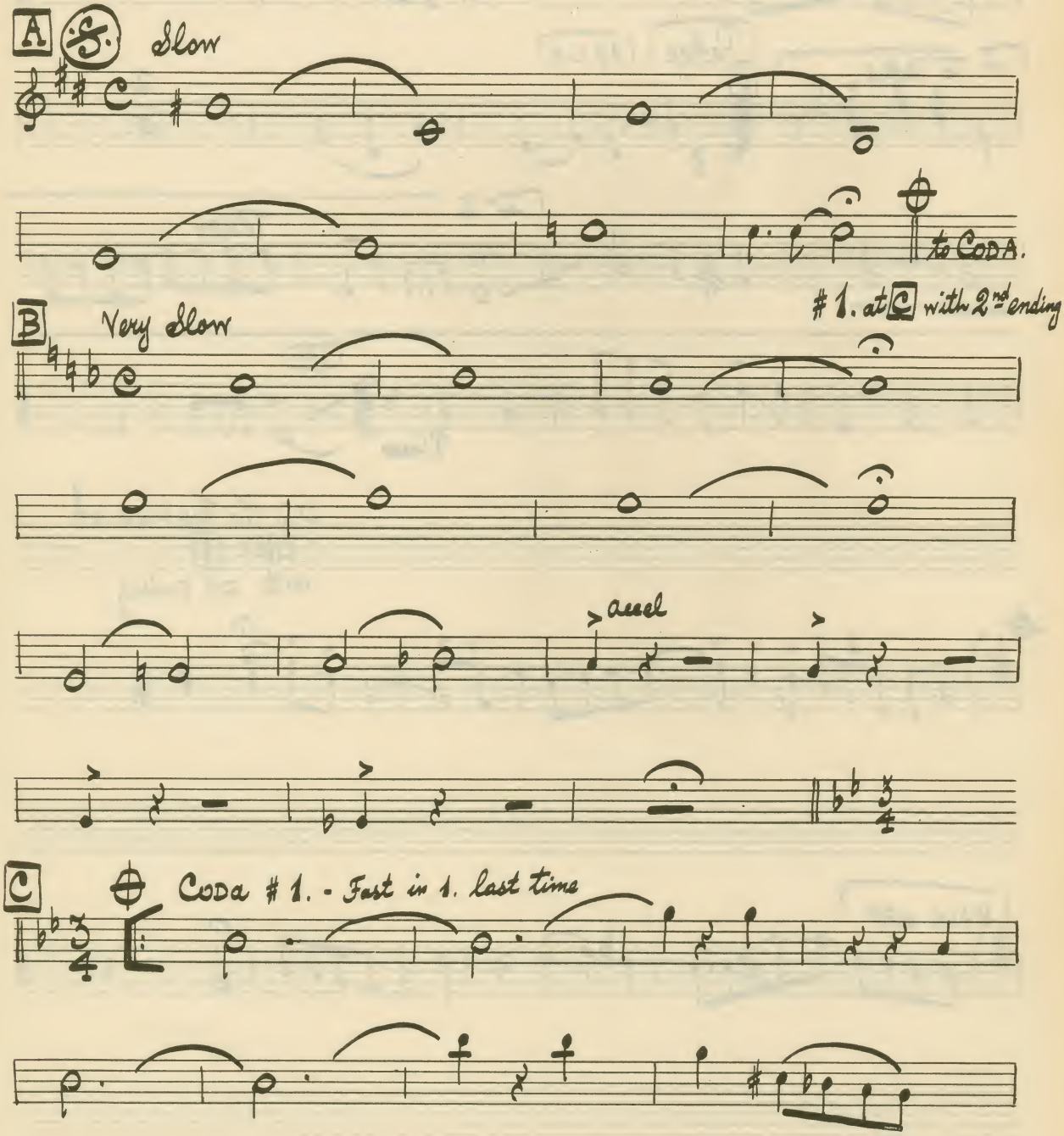
Mod to

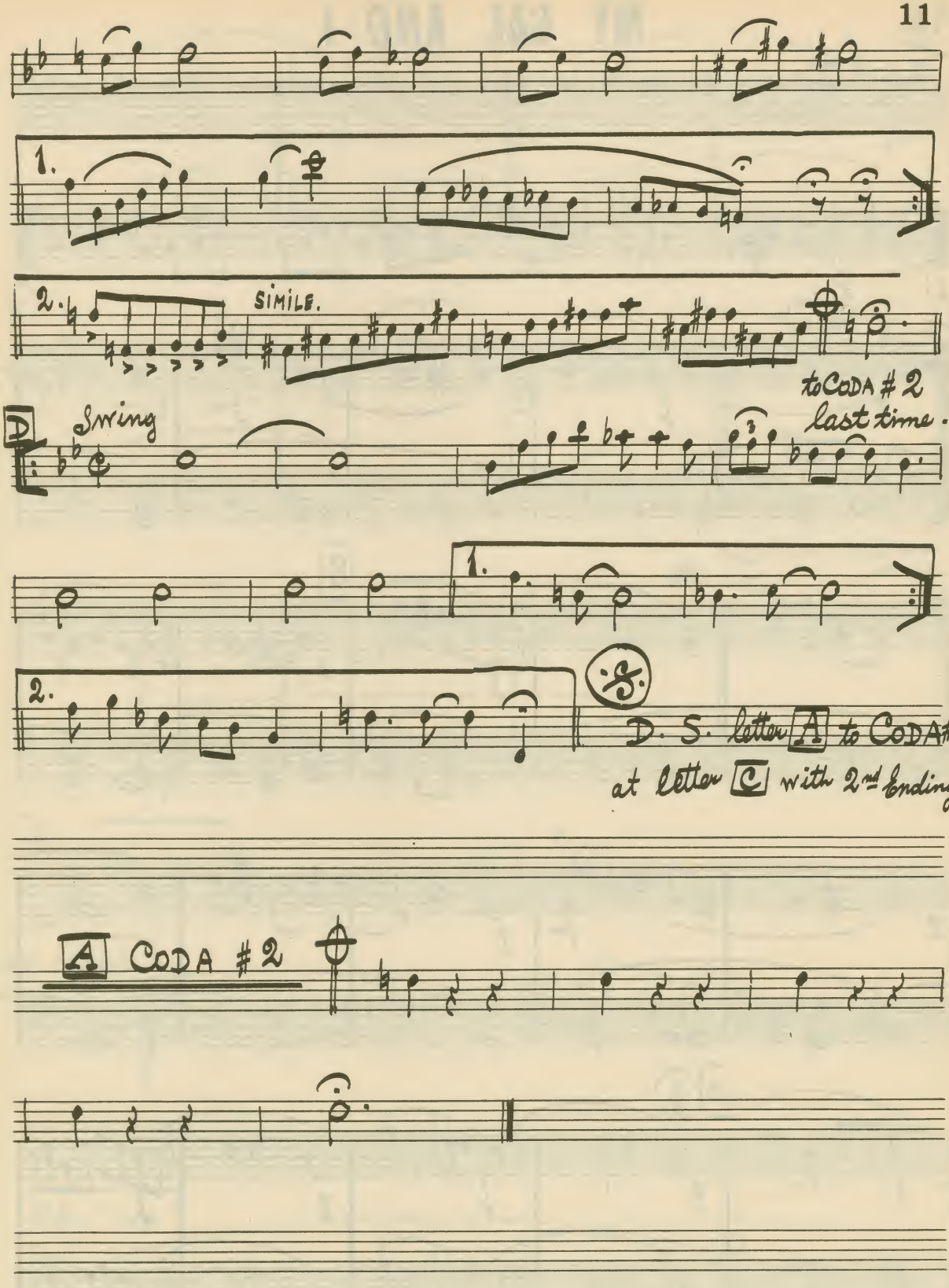



I TO DANCE CHOS
LAST x
II TO Patter
Patter
AD LIB
D
2
I-II
Tempo
III
Ritard
D.S. To Top Line of Letter B with 1st ending
WALK OFF

2nd Tenor

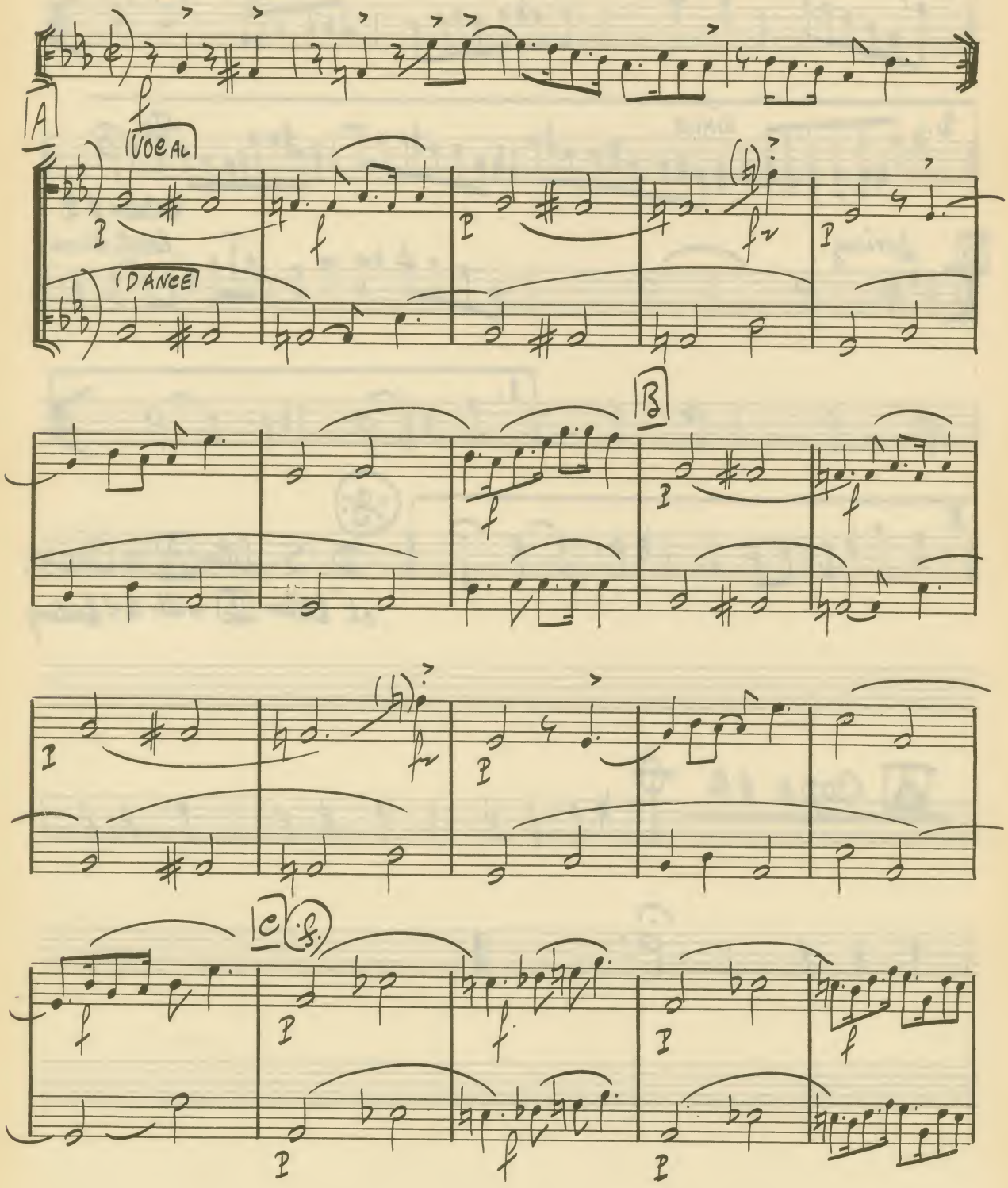
BALLET

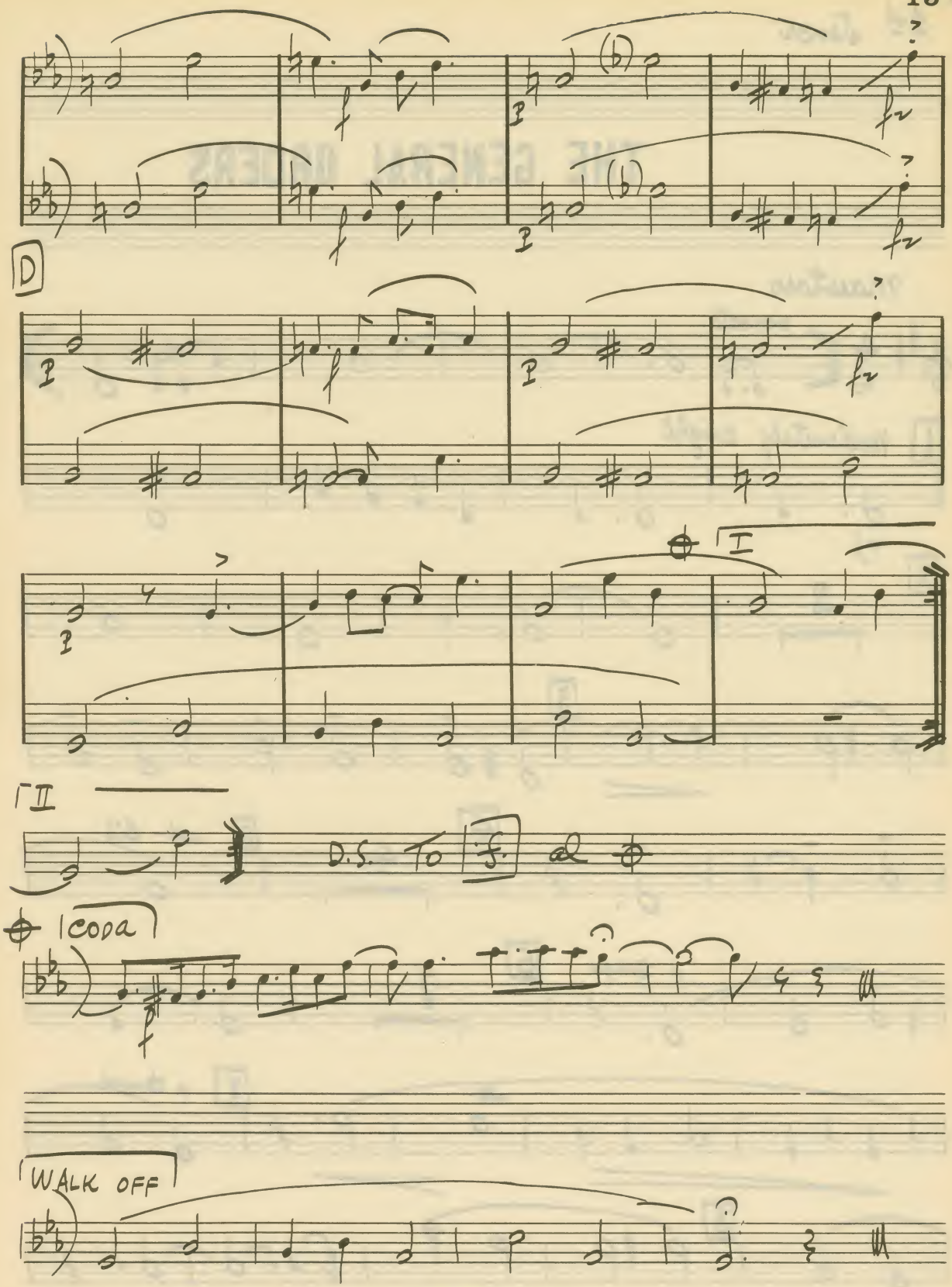



1.
2.
SIMILE.
to CODA # 2
last time.
D
Swing
1.
2.
D. S. letter A to CODA #
at letter C with 2nd Ending
A CODA #2

MY GAL AND I

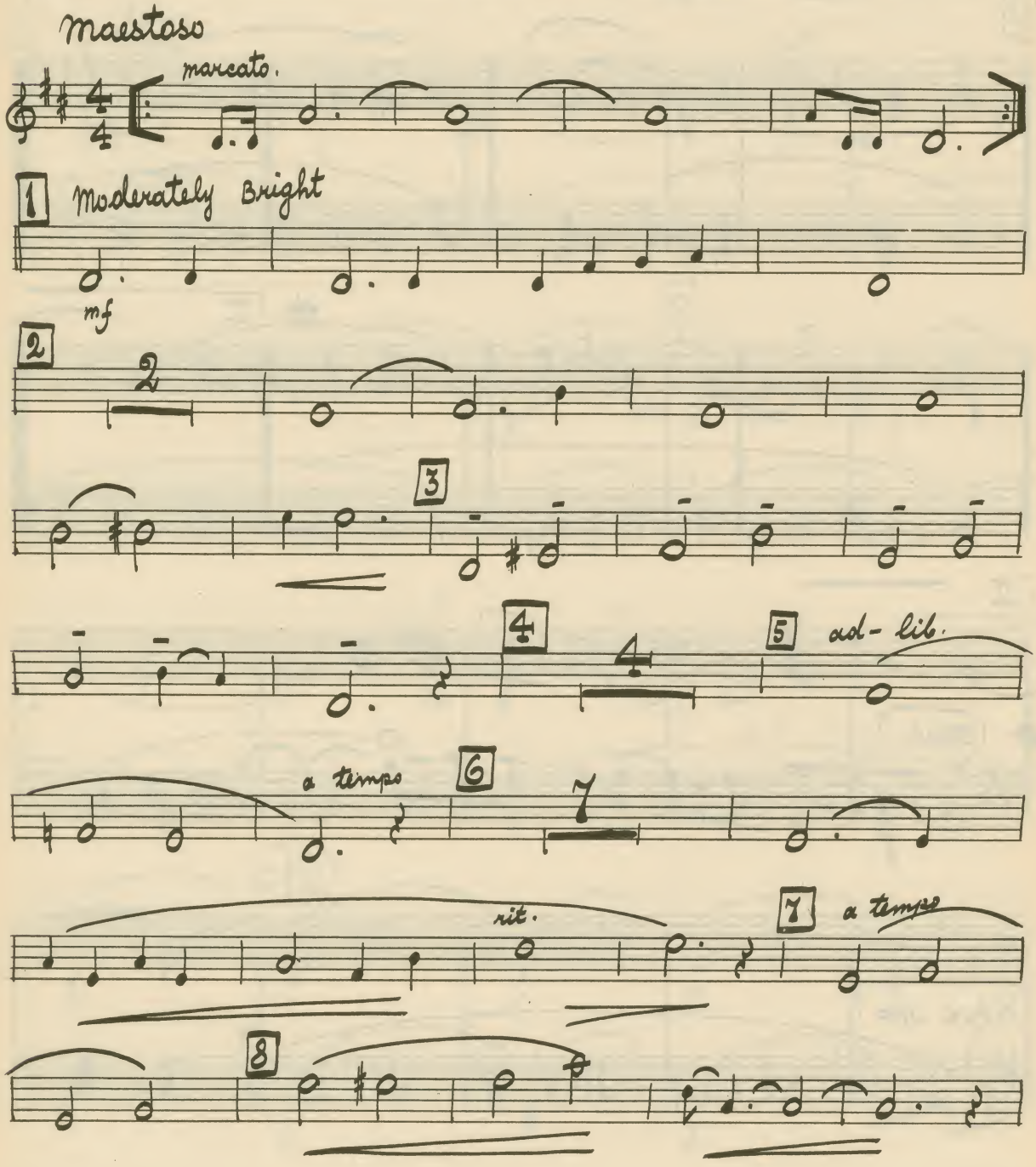
TENOR II

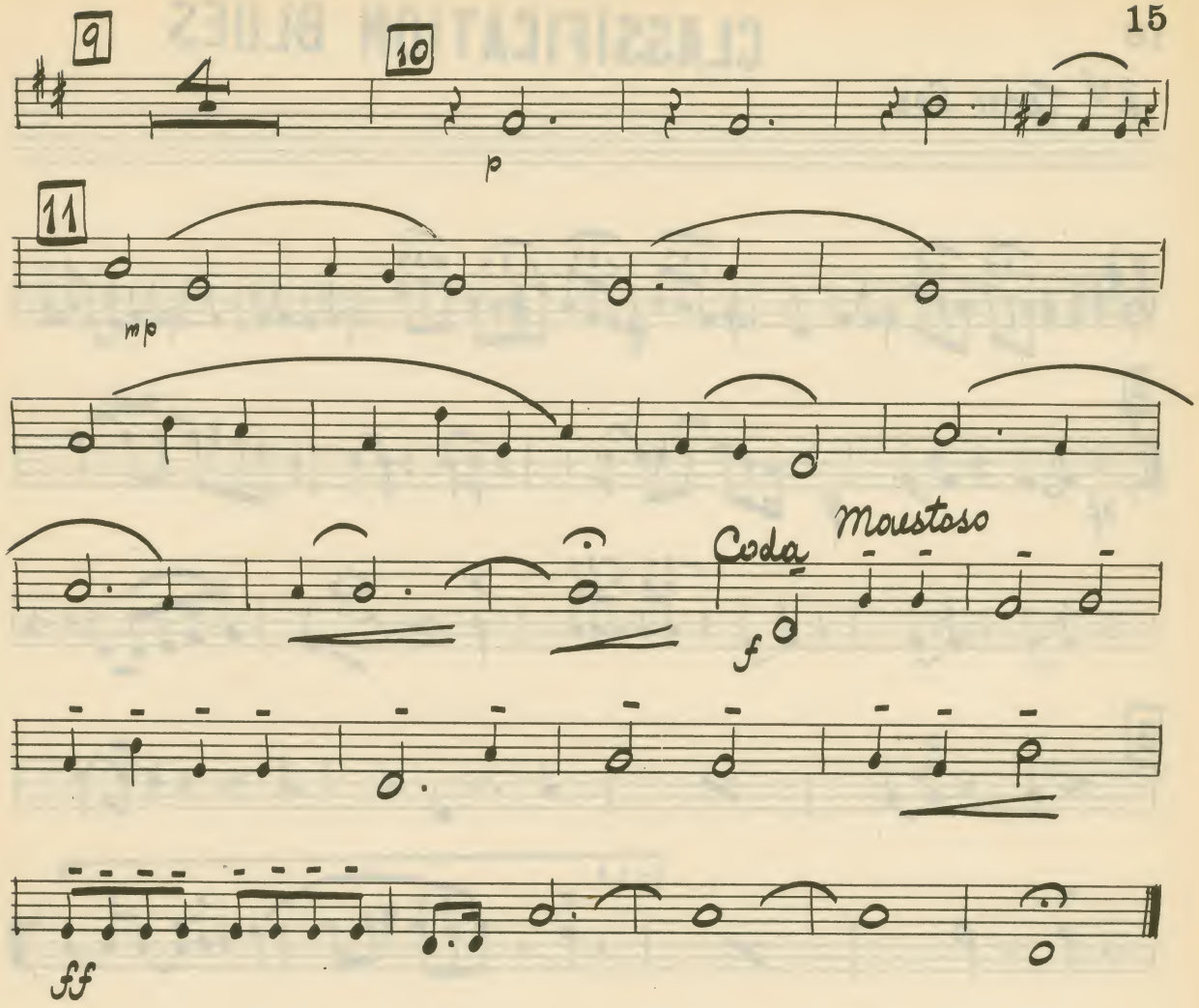



D
I
II
D.S. To F. al ⊕
⊕ Coda
WALK OFF

2nd Tenor

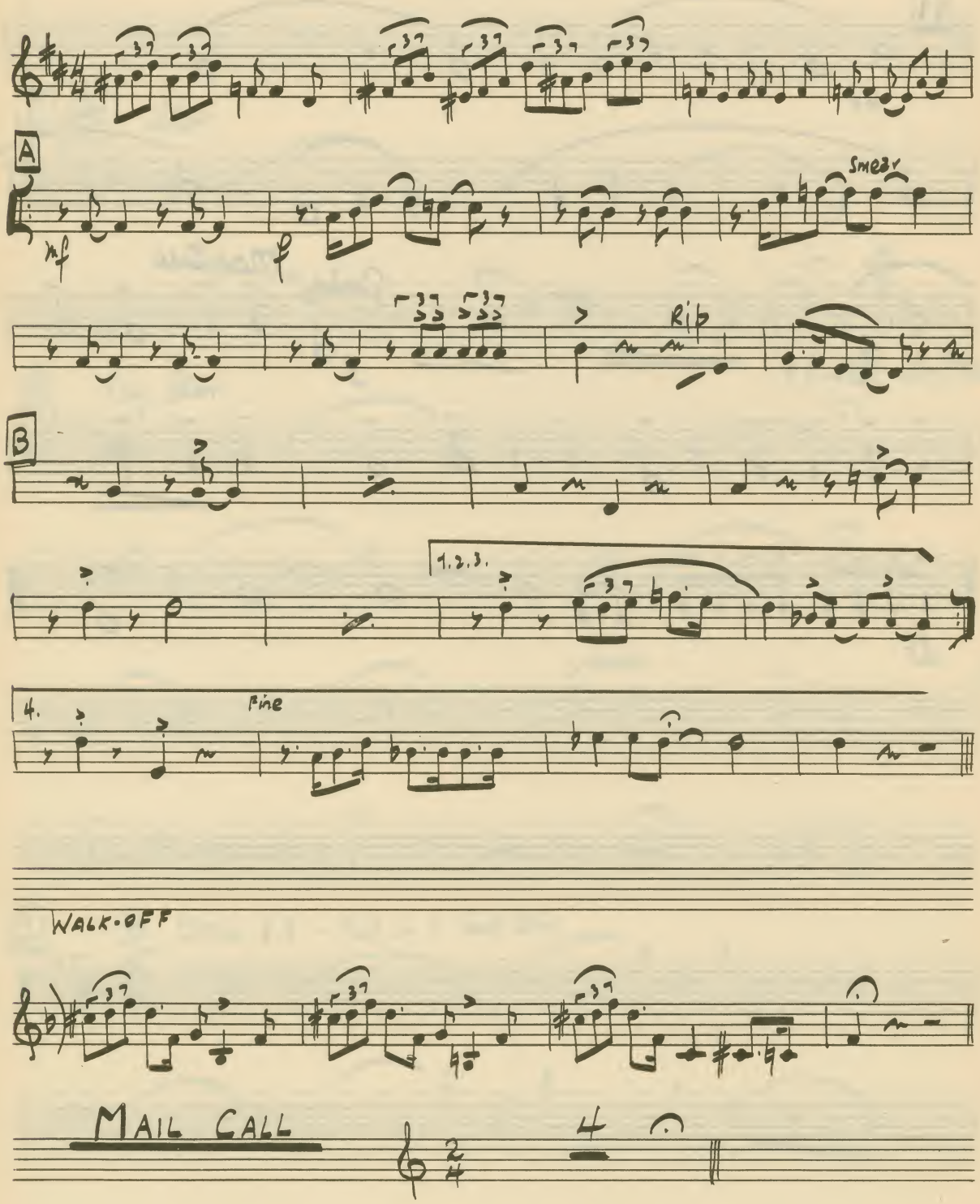
THE GENERAL ORDERS




9
10
p
11
mp
Coda
Maestoso
f
ff

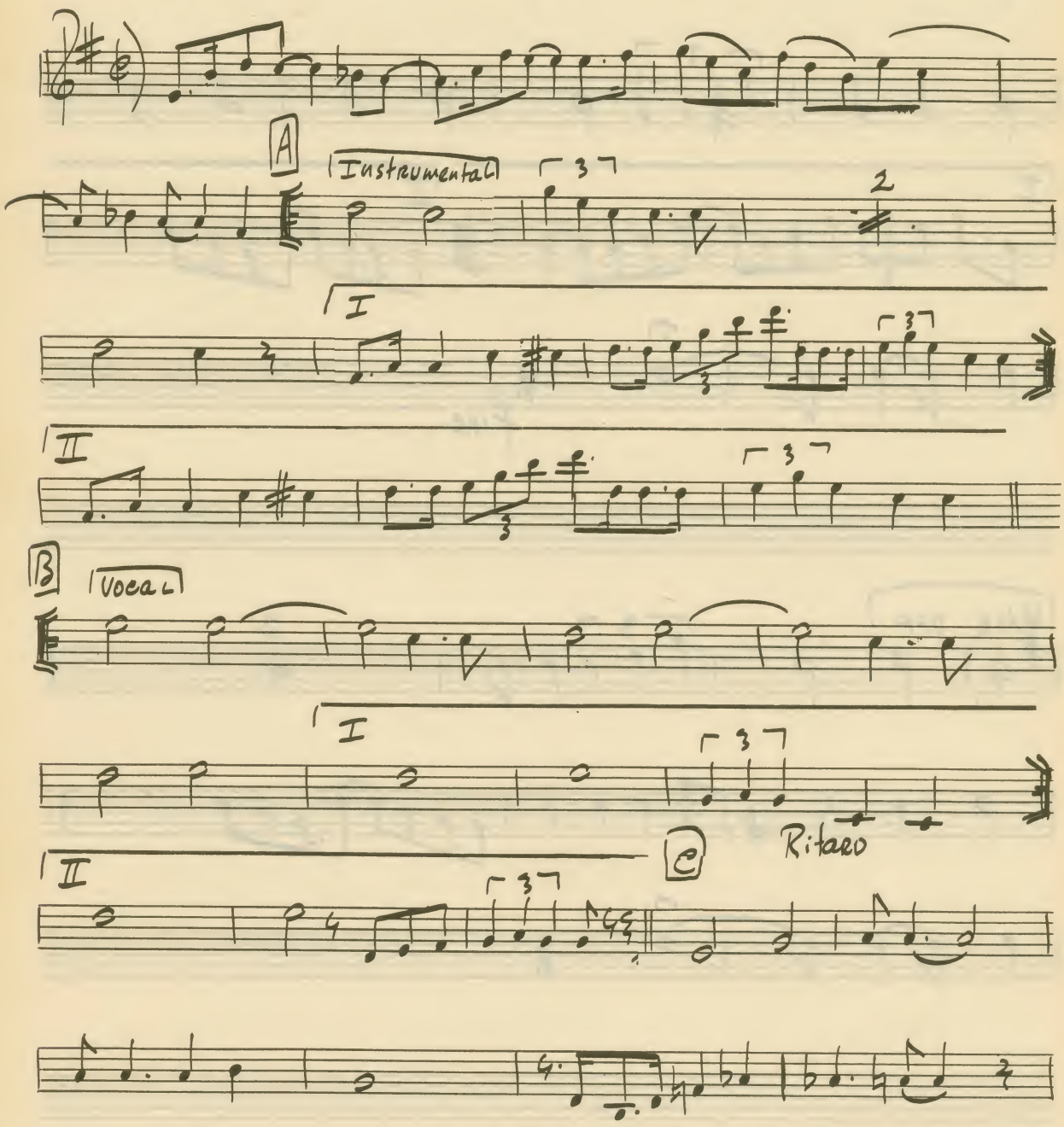
CLASSIFICATION BLUES

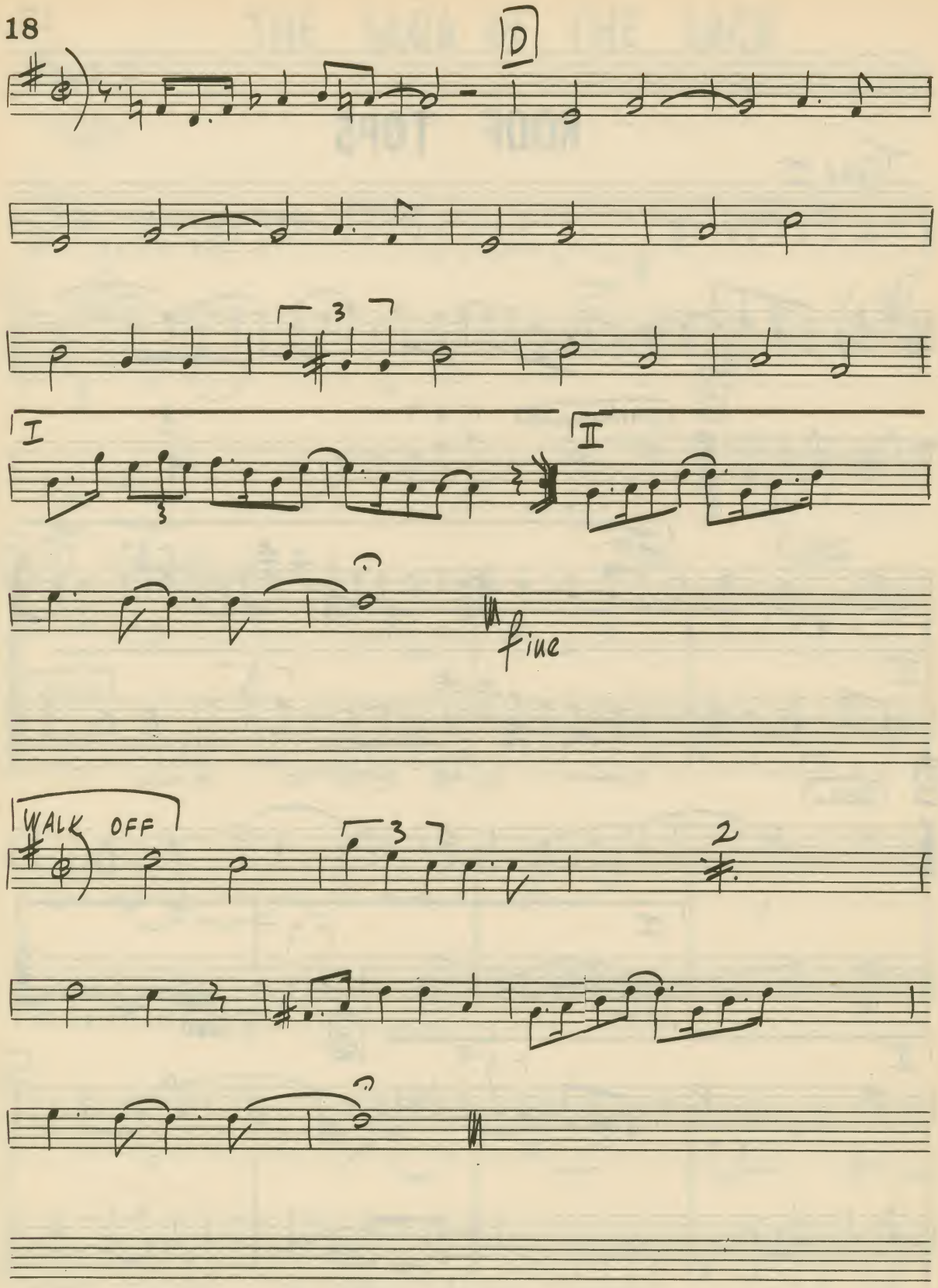
2nd Tenor SAX



ROOF TOPS

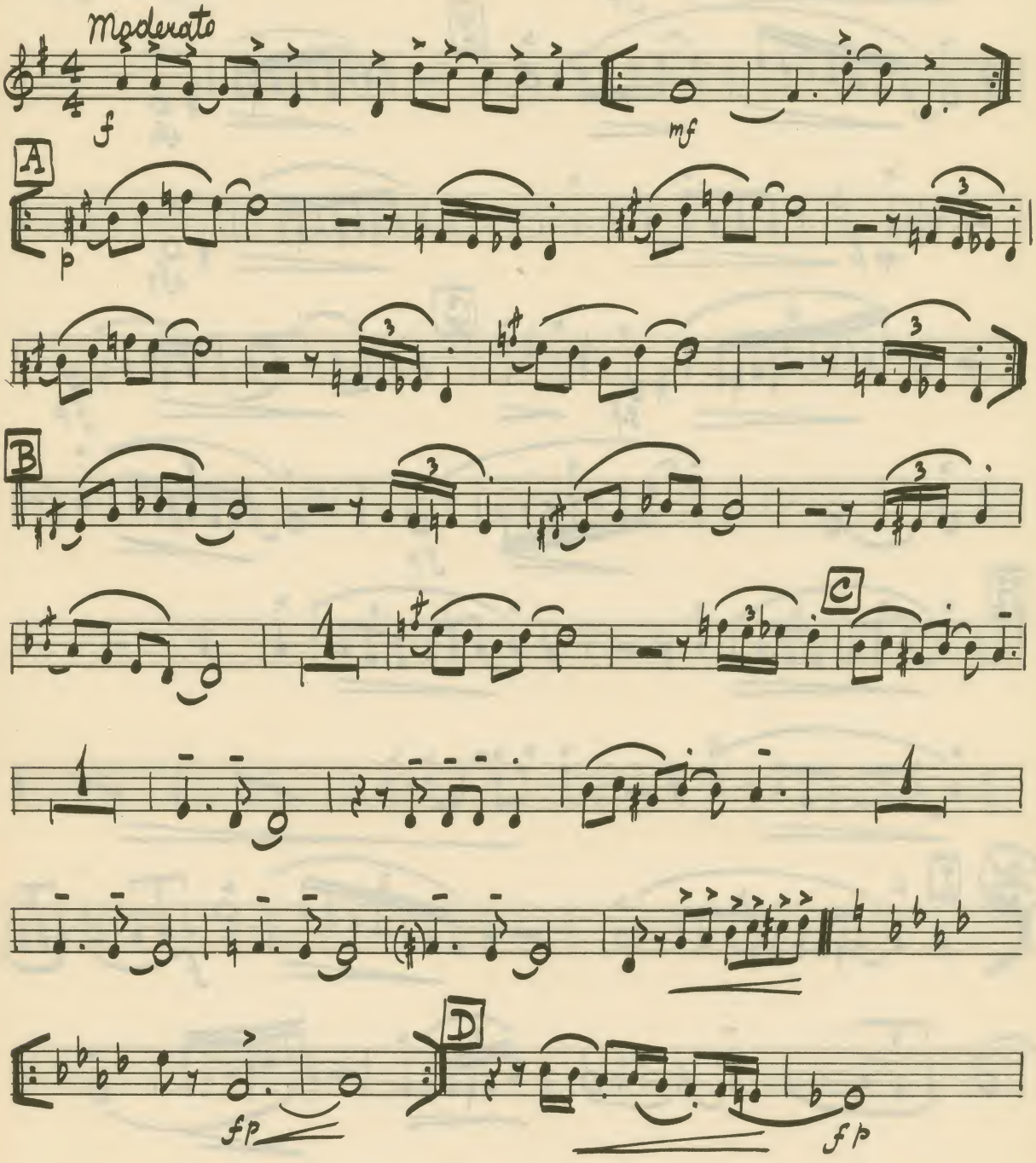
Tenor II

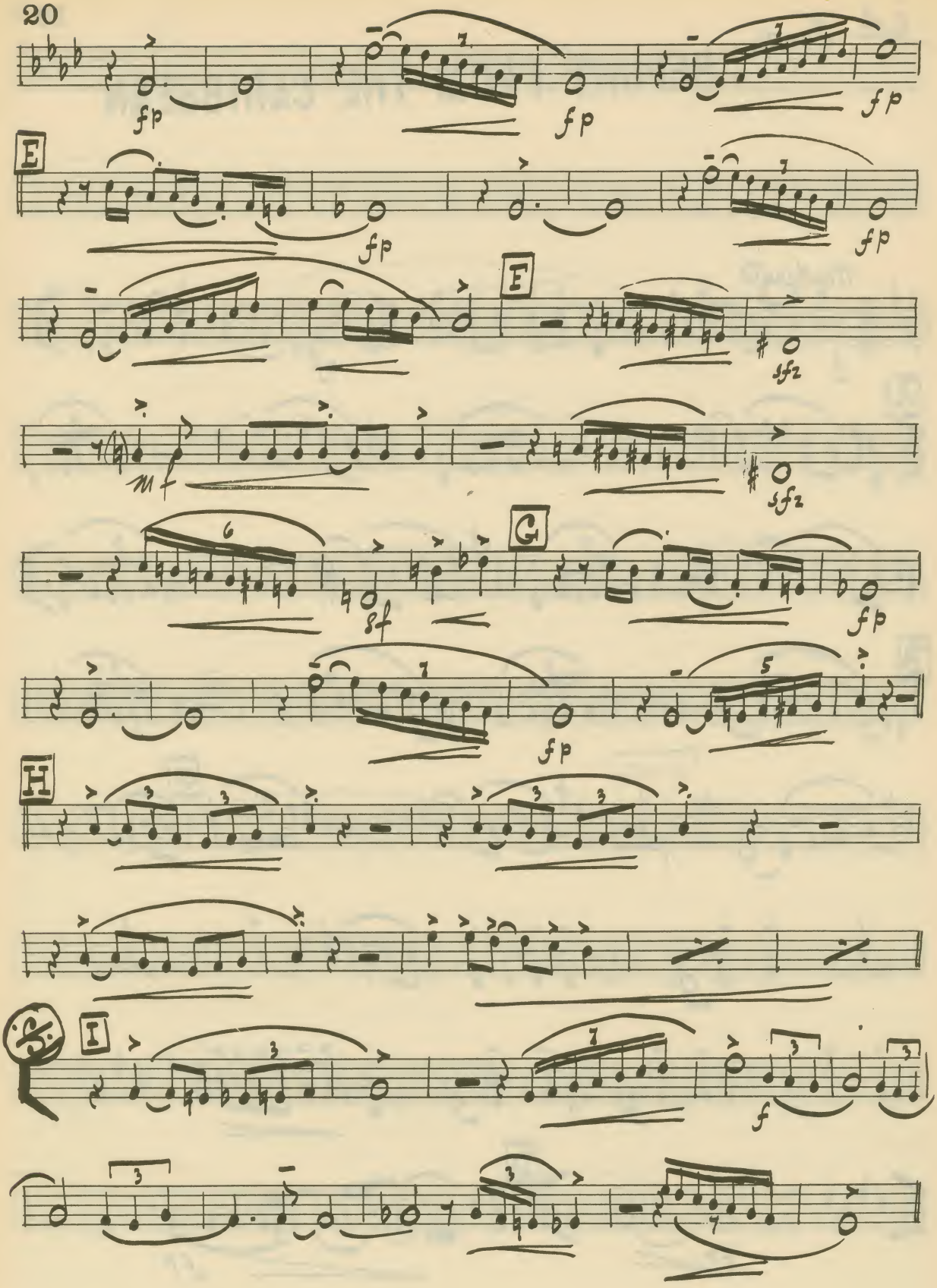


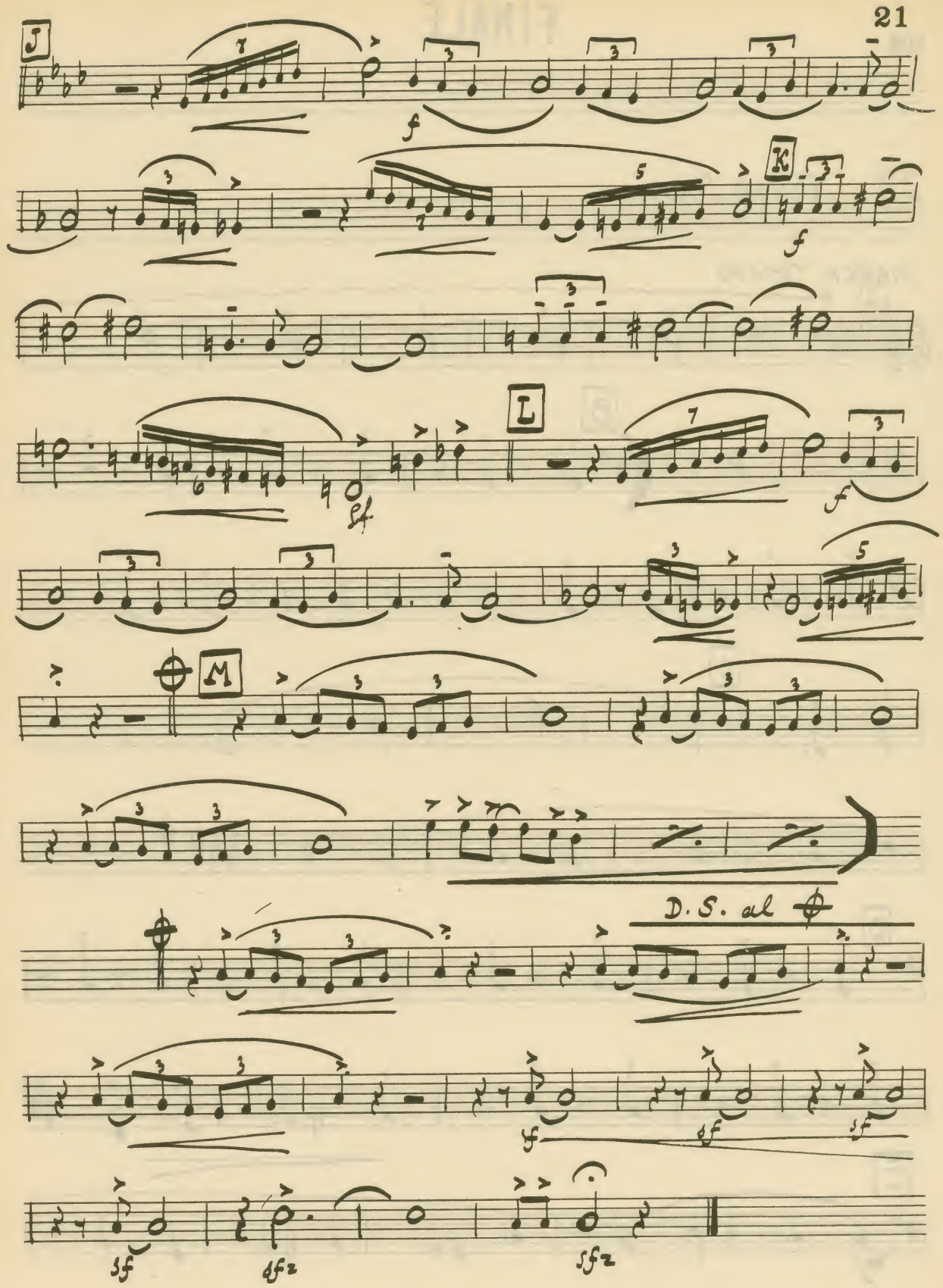

D
3
I
II
fine
WALK OFF
3
2

2nd Tenor

REPORT FROM THE CARIBBEAN



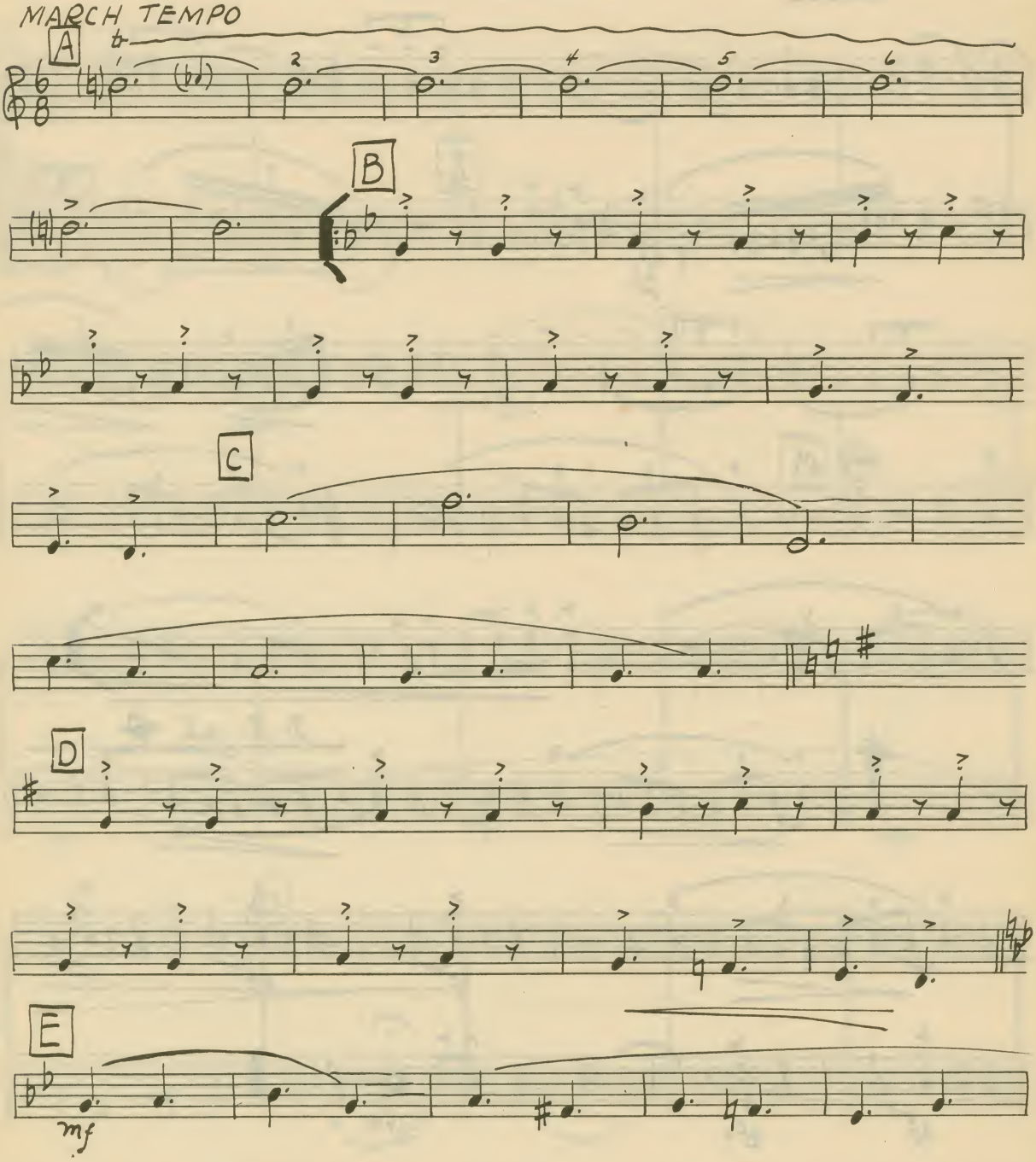

fp
fp
fp
E
fp
fp
E
sfz
mf
sfz
G
sf
fp
fp
H
I
f

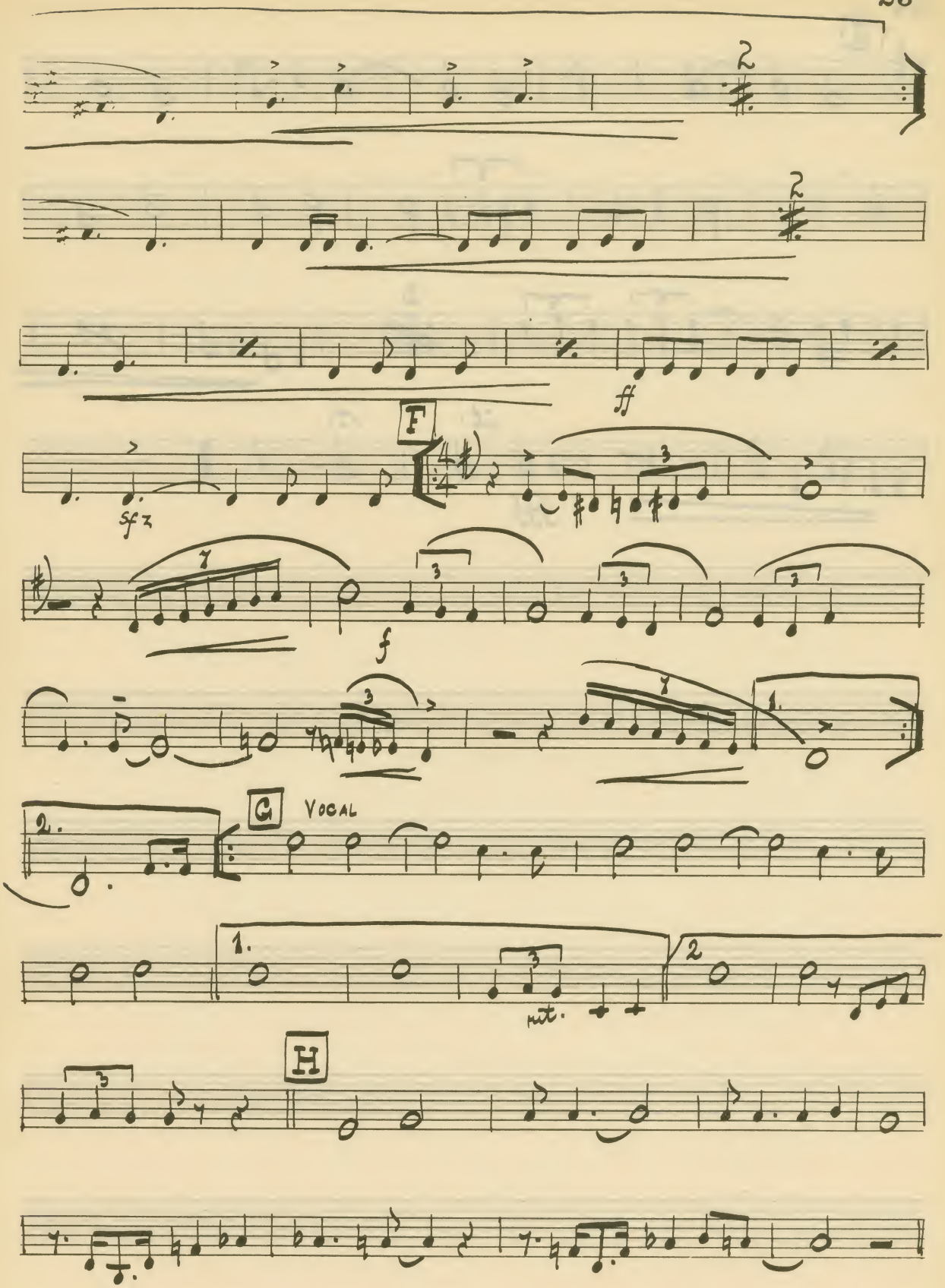

J
K
L
M
D. S. al

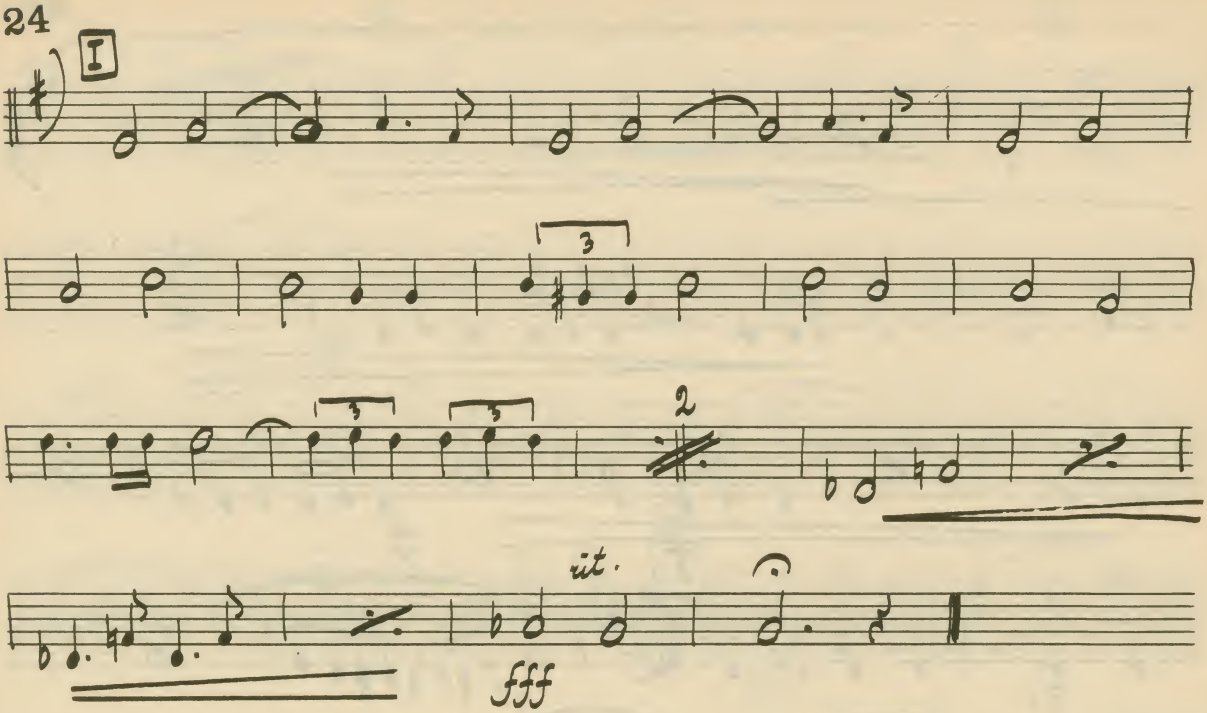
FINALE

2ND TENOR SAX

MARCH TEMPO



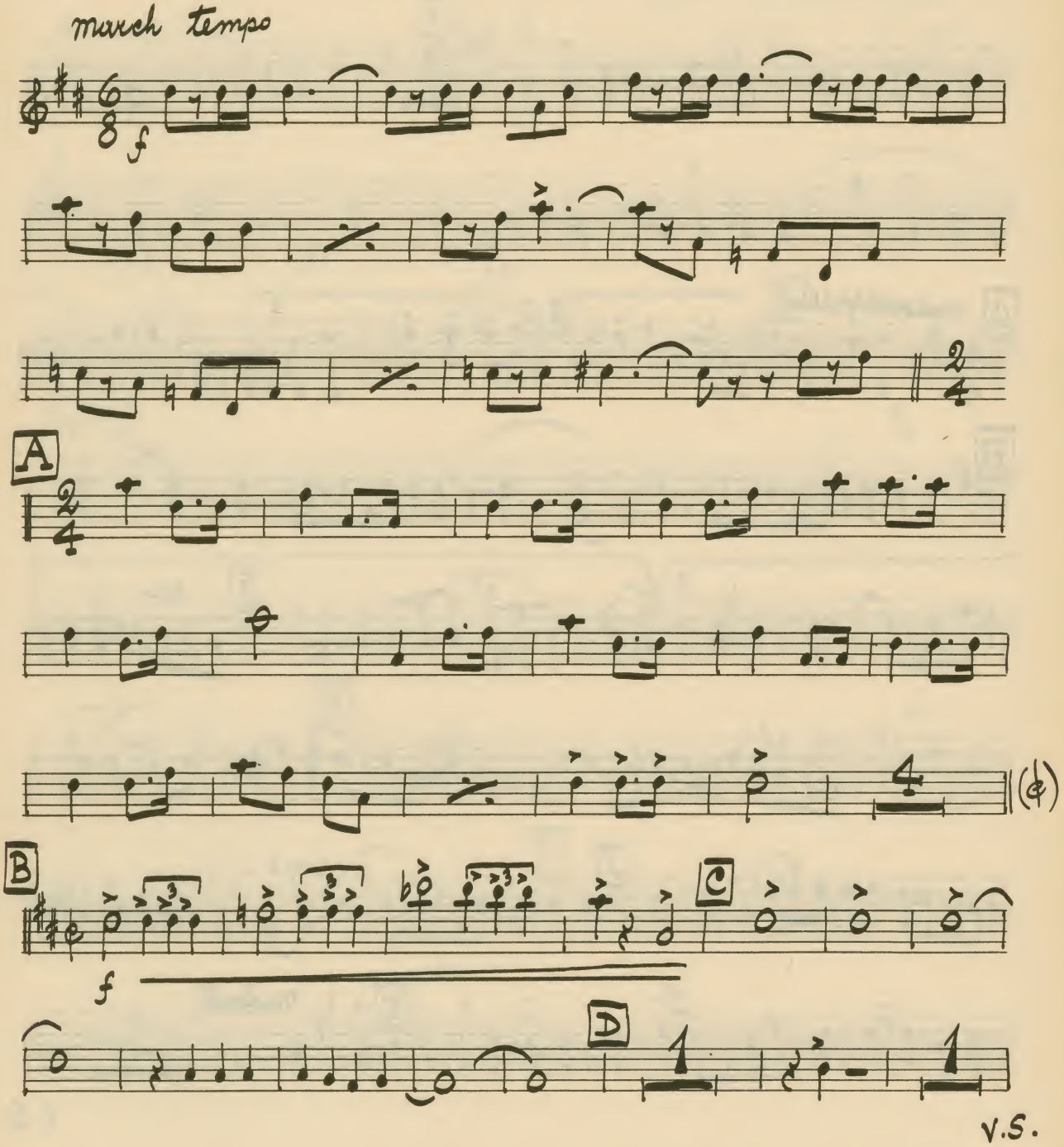

2
2
ff
F
sfz
f
1.
2.
G
VOCAL
1.
2
mt.
H


I
3
3
3
2
rit.
fff

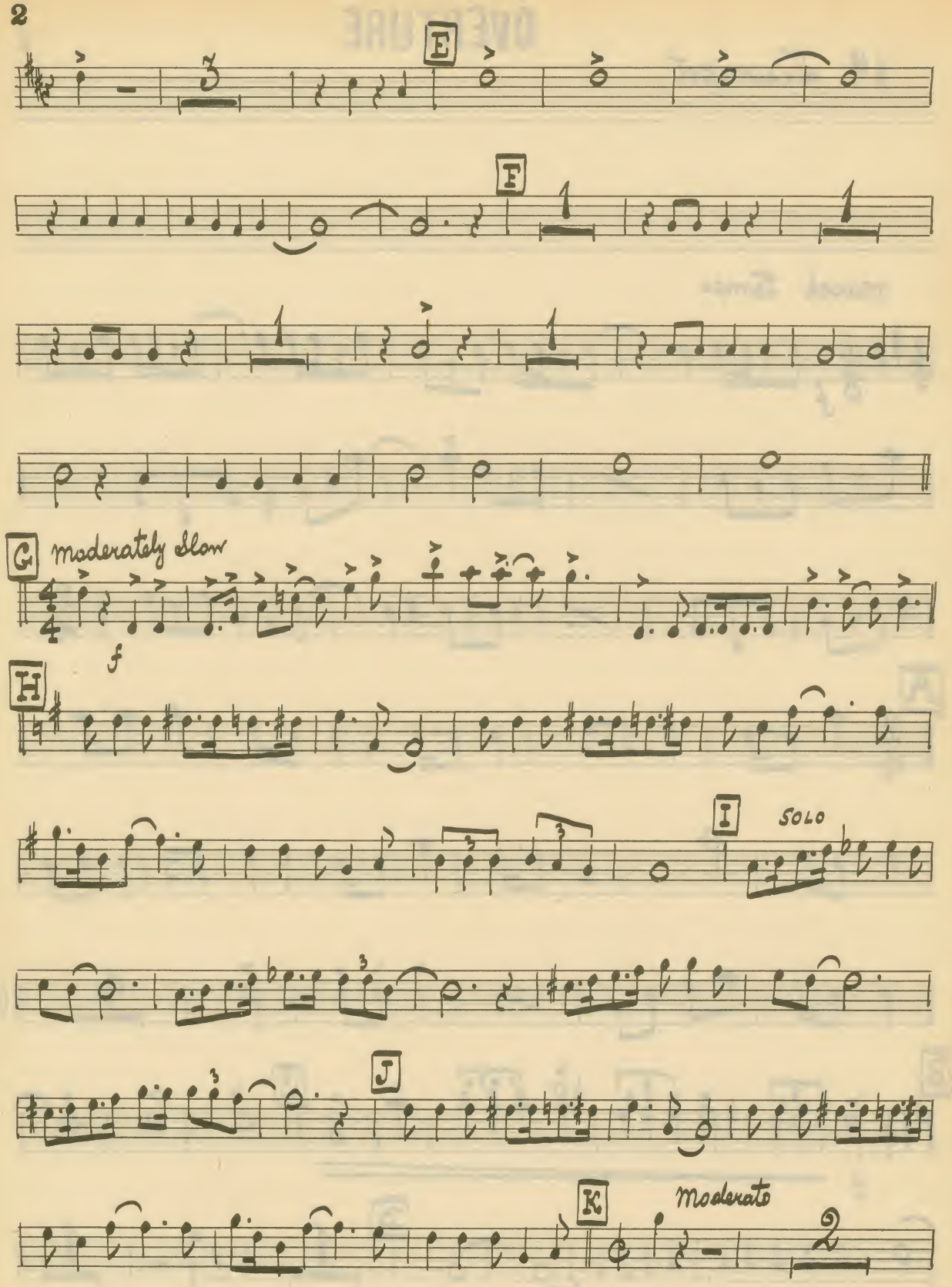
OVERTURE

1st Trumpet

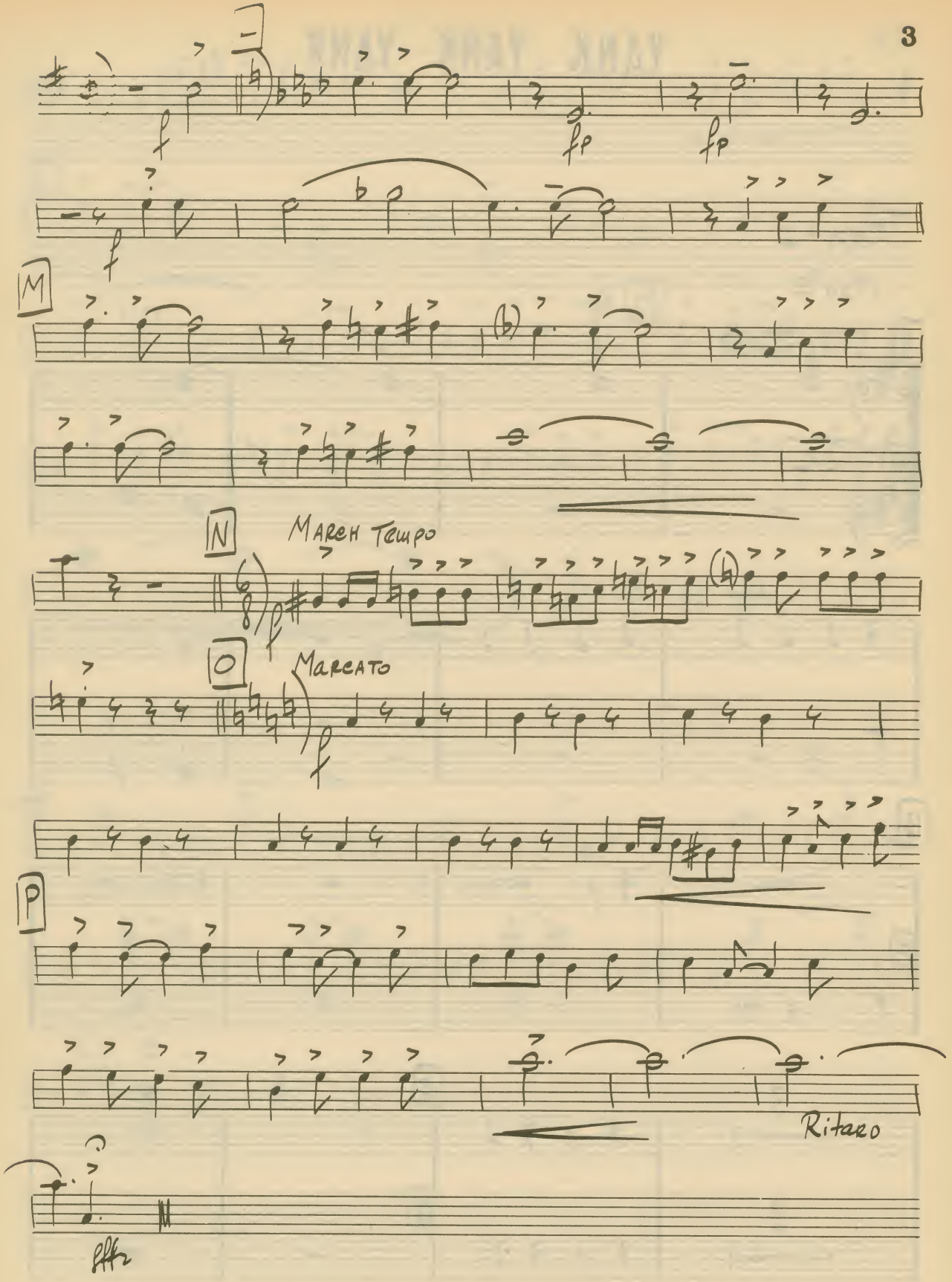
march tempo



V.S.



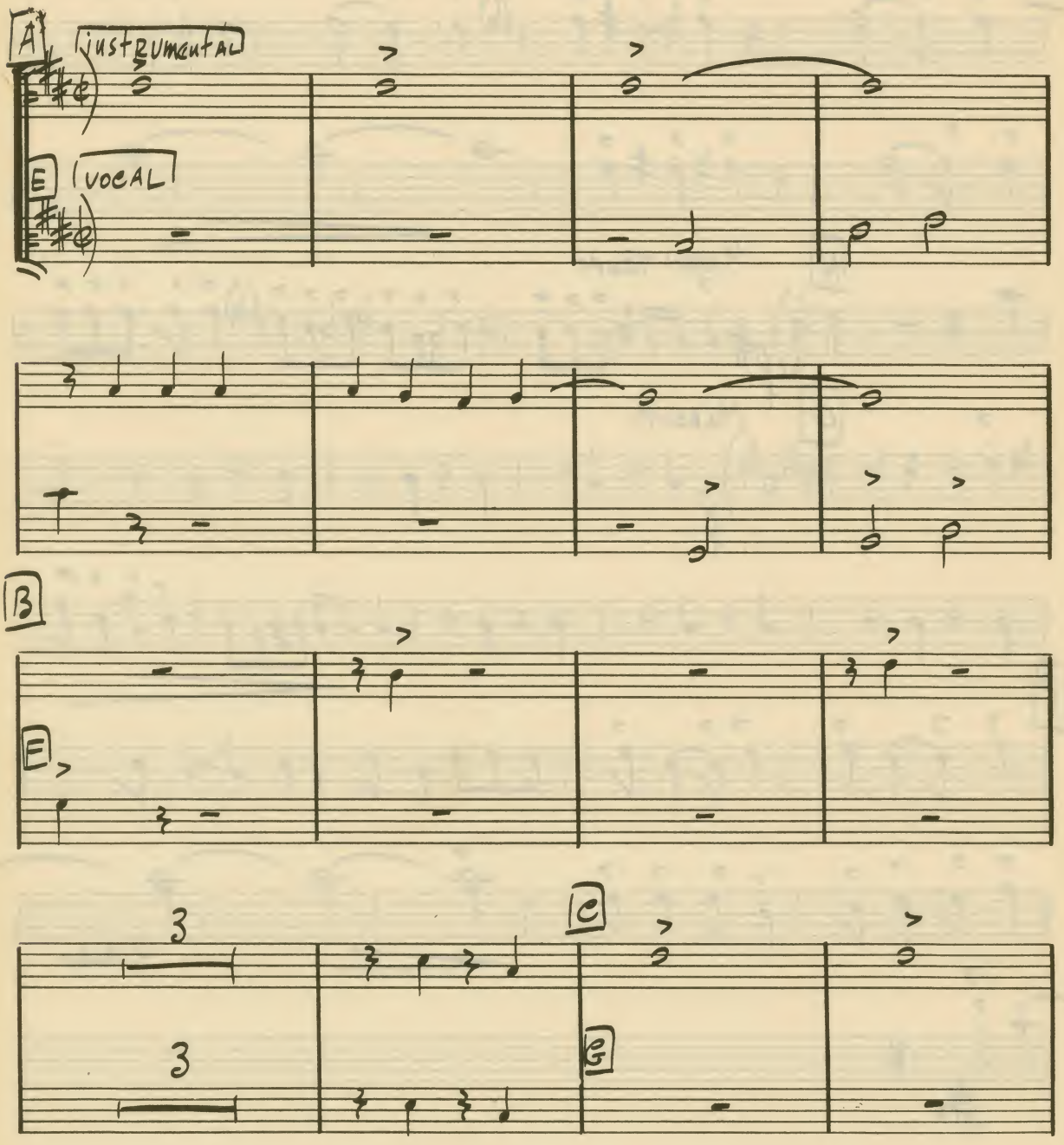
V.S.

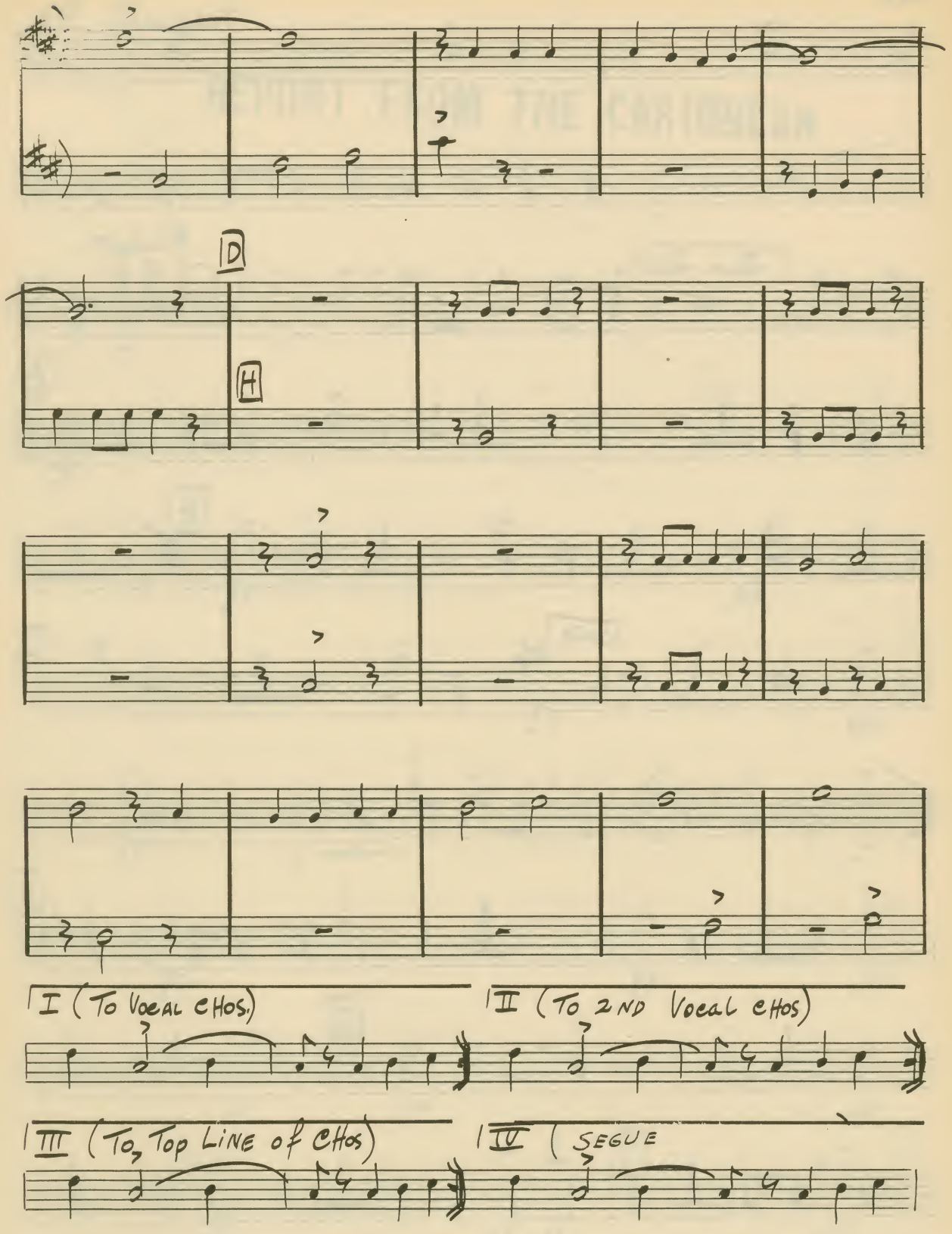

M
N
March Tempo
O
Marcato
P
Ritard

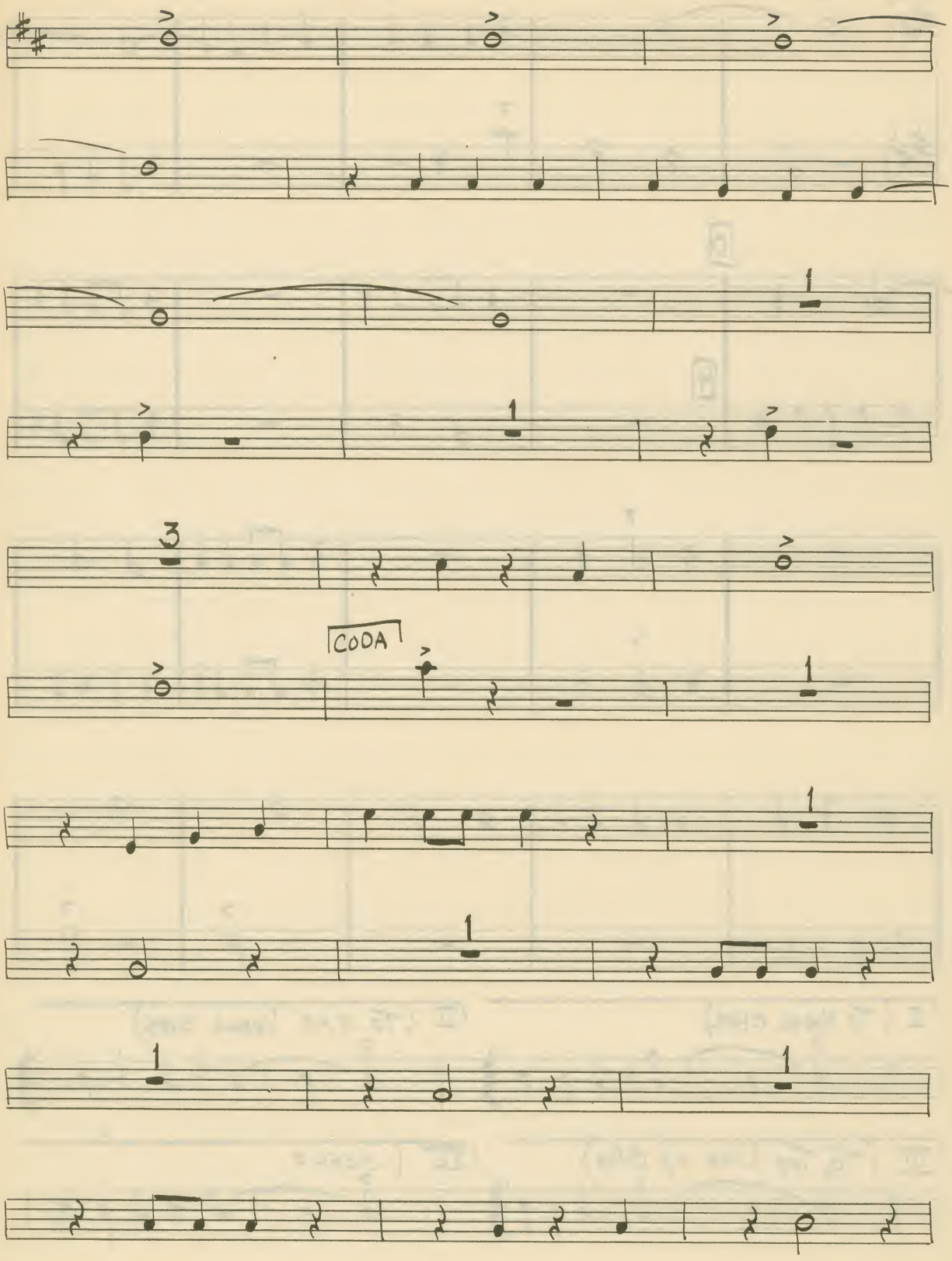
YANK YANK YANK

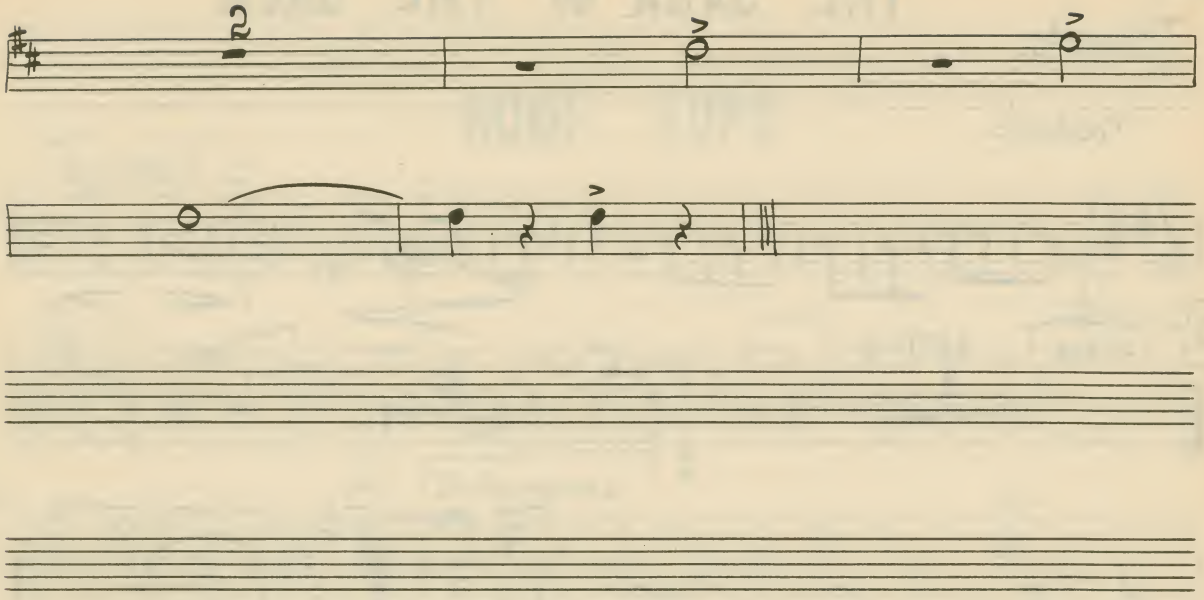
Trumpet I

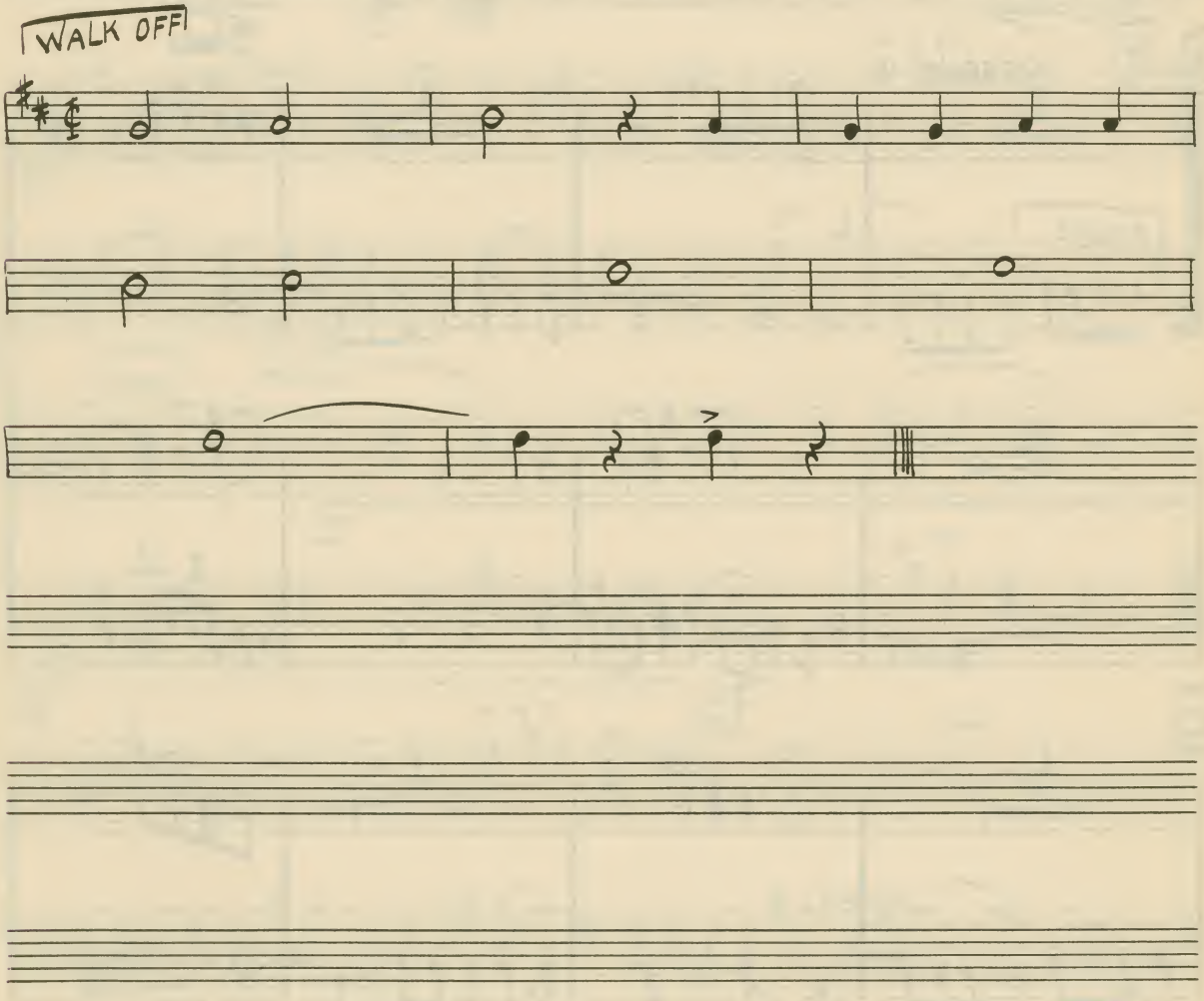
Mod to




D
H
I (To Vocal chos.)
II (To 2nd Vocal chos)
III (To Top Line of chos)
IV (SEGUE


CODA

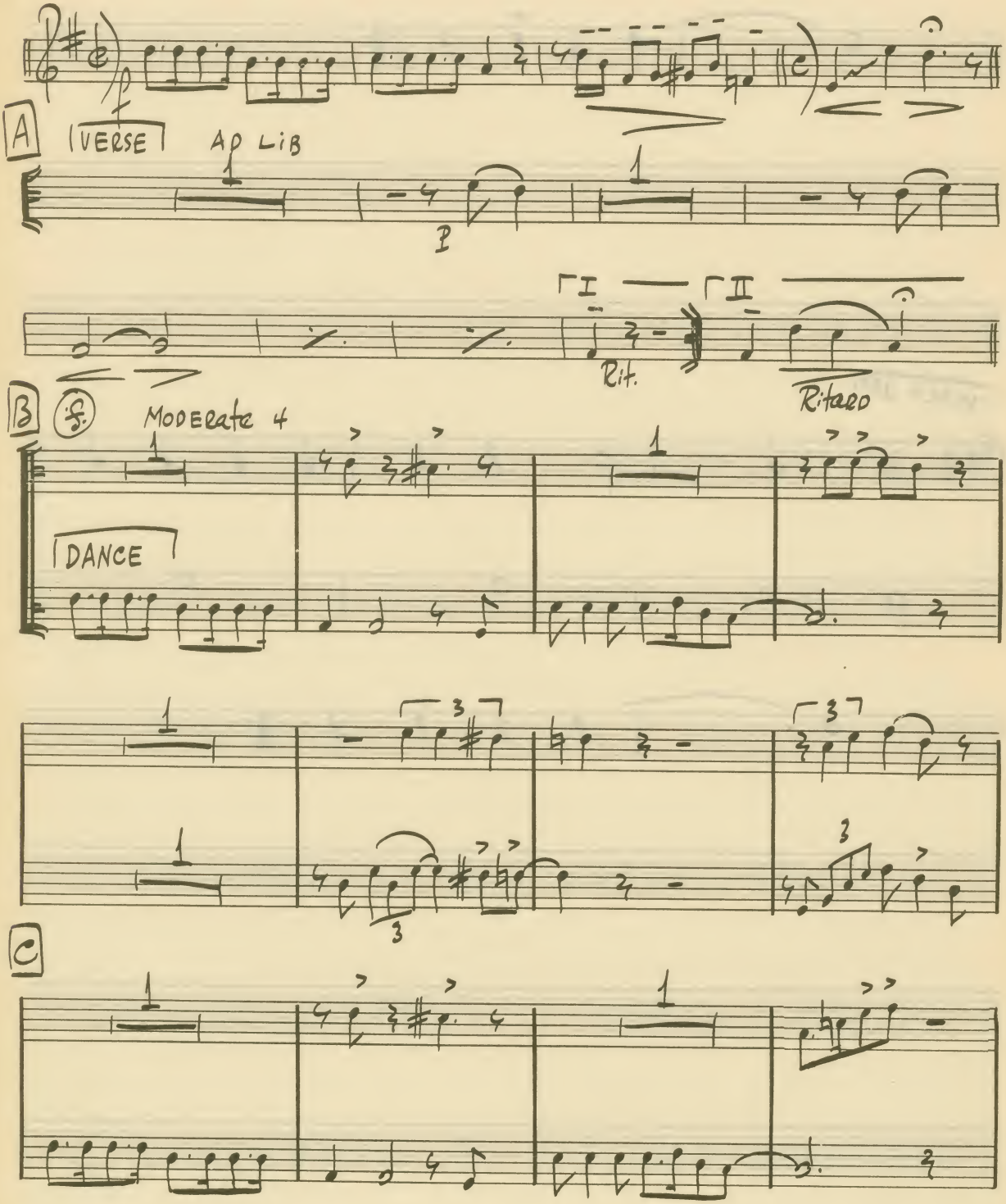

2

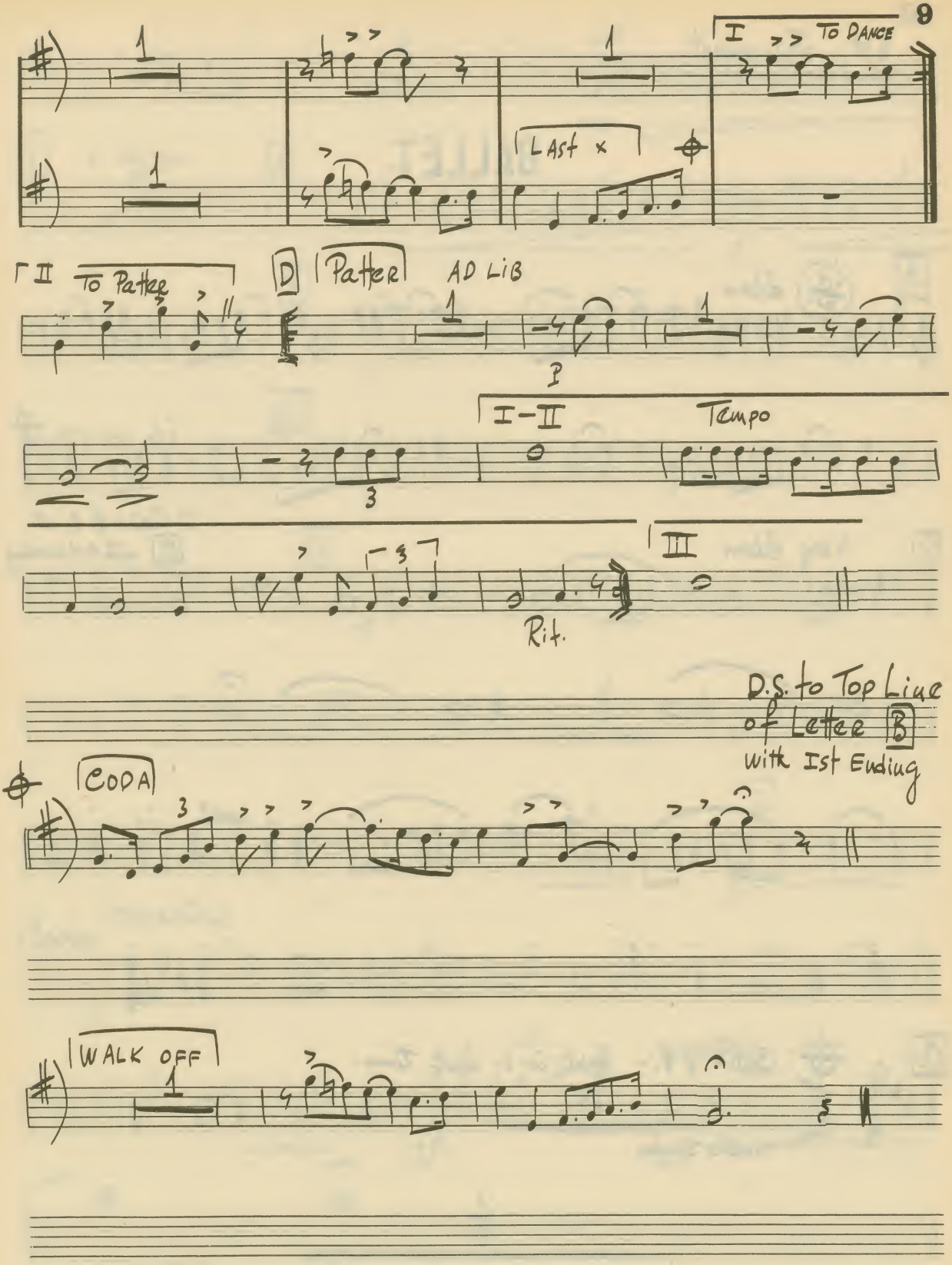

WALK OFF!

THE SAGA OF THE SACK

Trumpet I

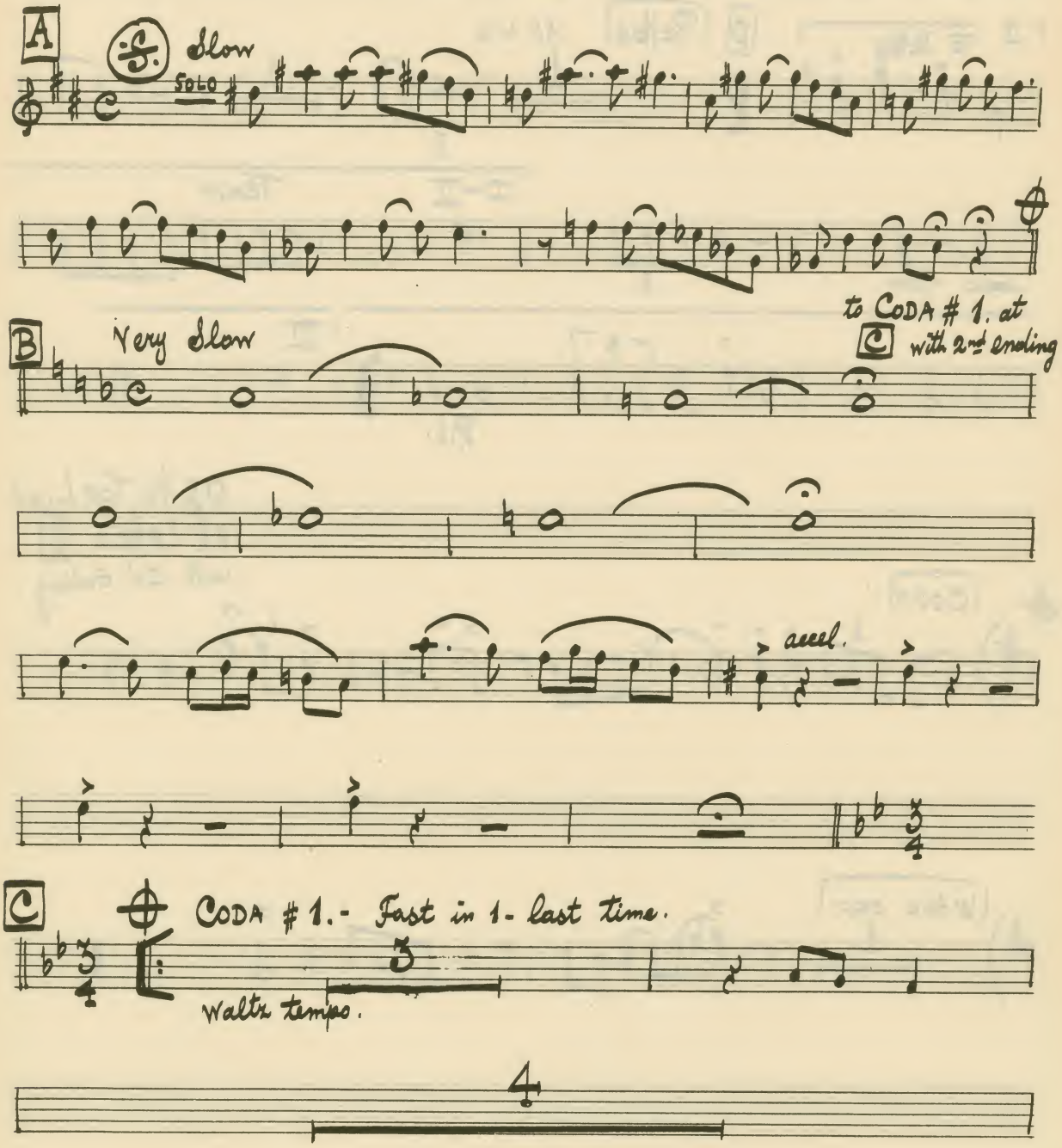
Moderato

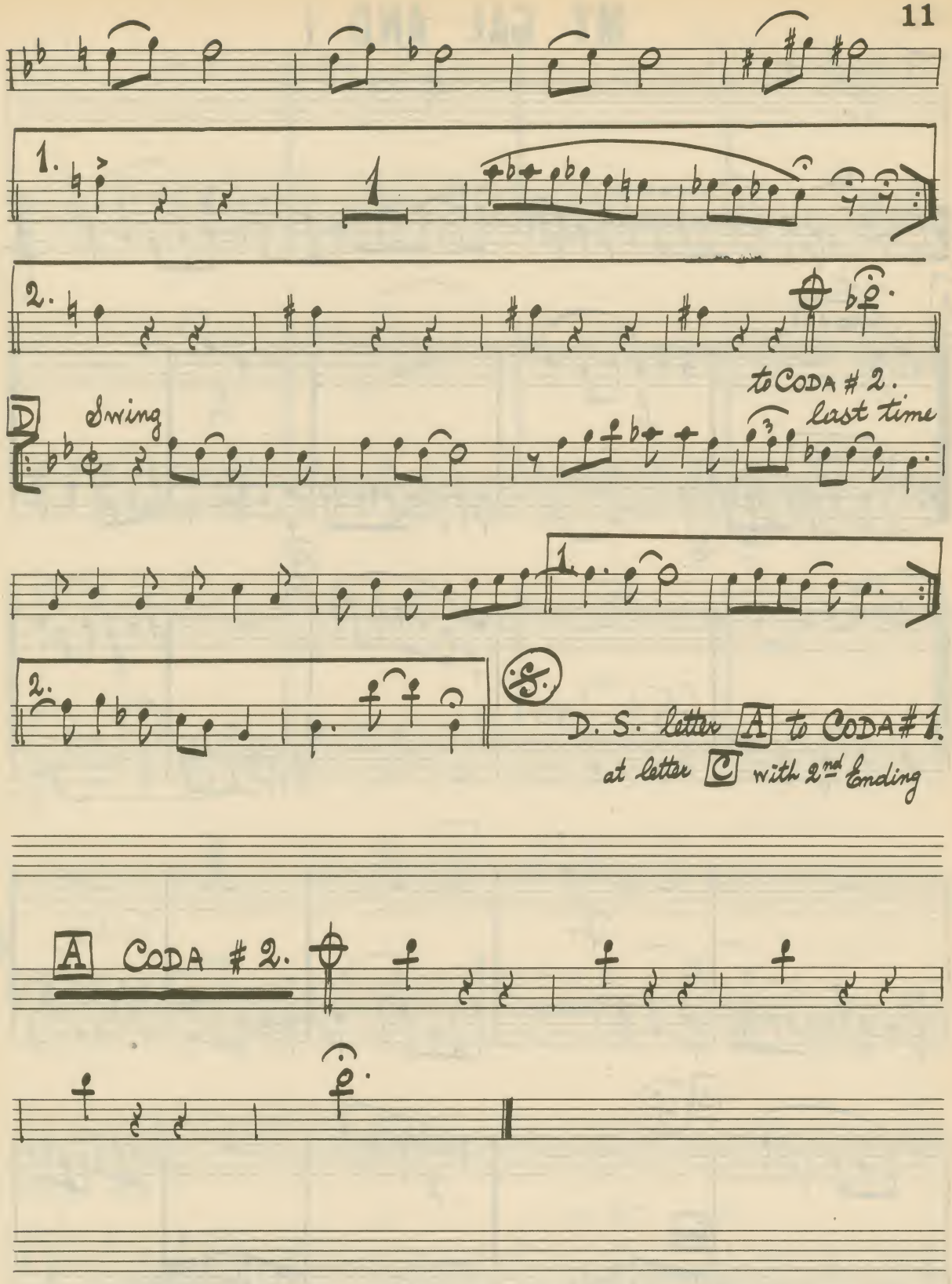



I >> To Dance
Last x
II To Patter
D Patter
AD LIB
I
I–II
Tempo
III
Rit.
D.S. to Top Line of Letter B with 1st Ending
CODA
WALK OFF

1st Trumpet

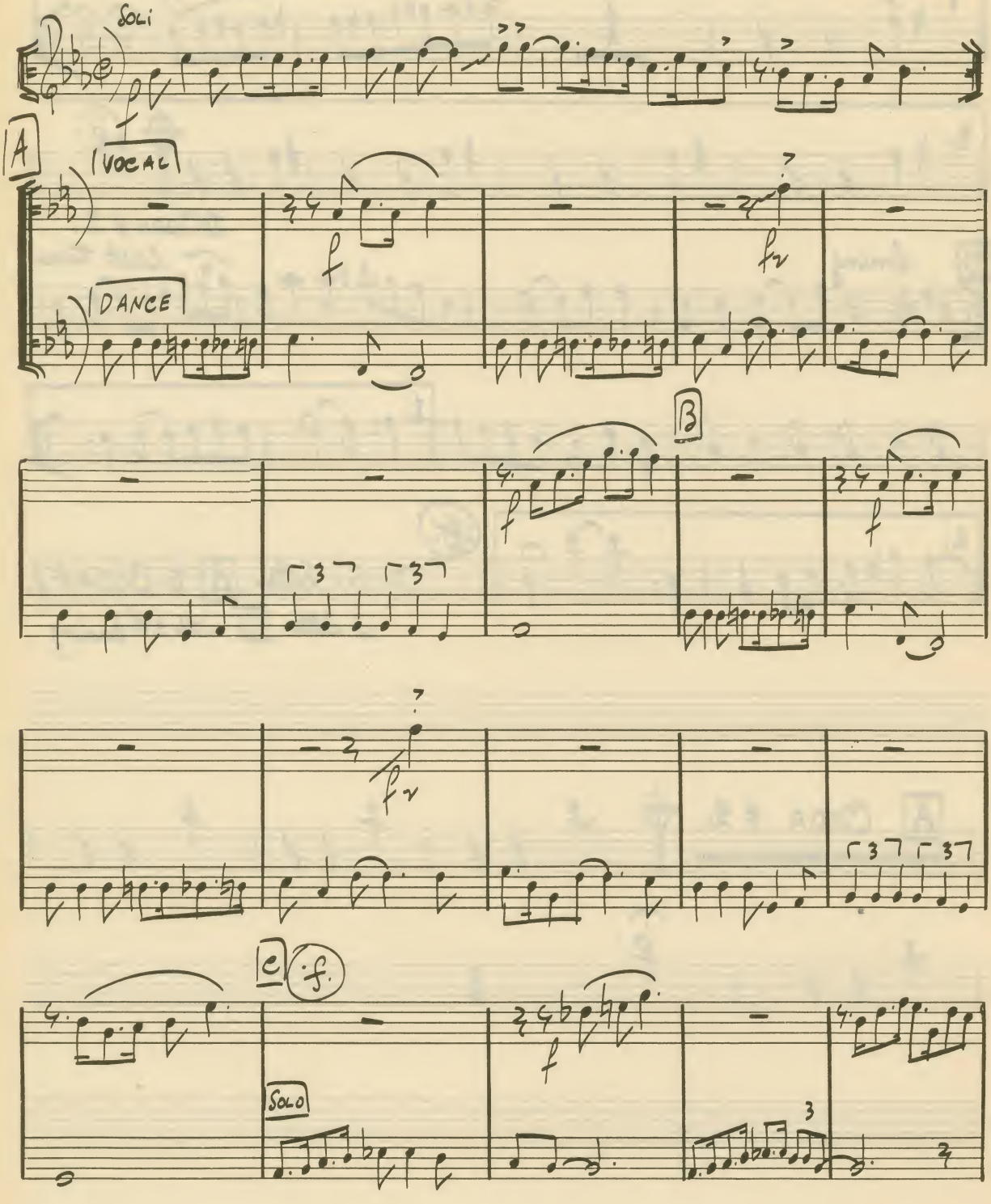
BALLET

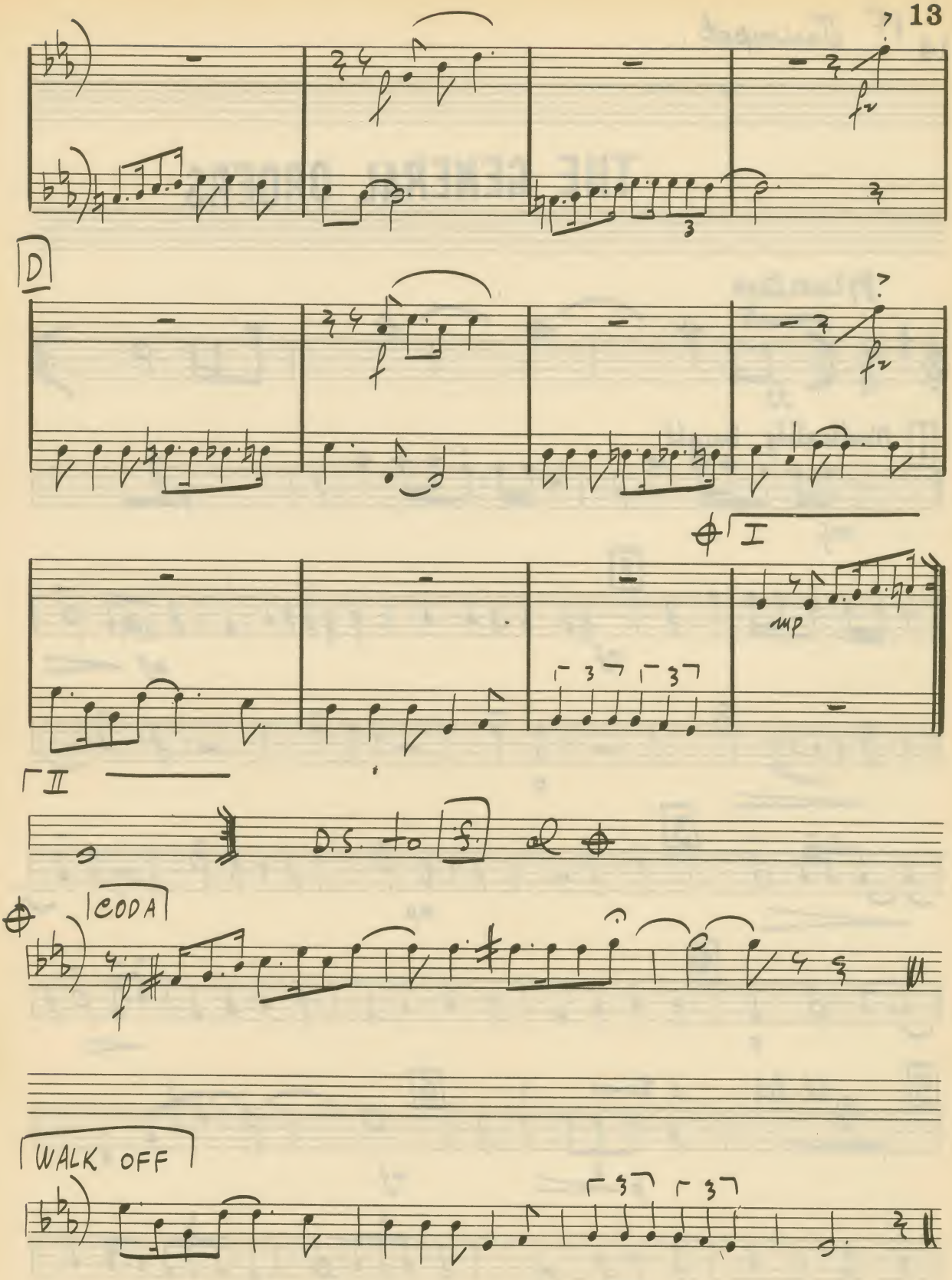



1.
2.
to CODA # 2.
last time
D
Swing
1.
2.
D. S. letter A to CODA # 1.
at letter C with 2nd Ending
A CODA # 2.

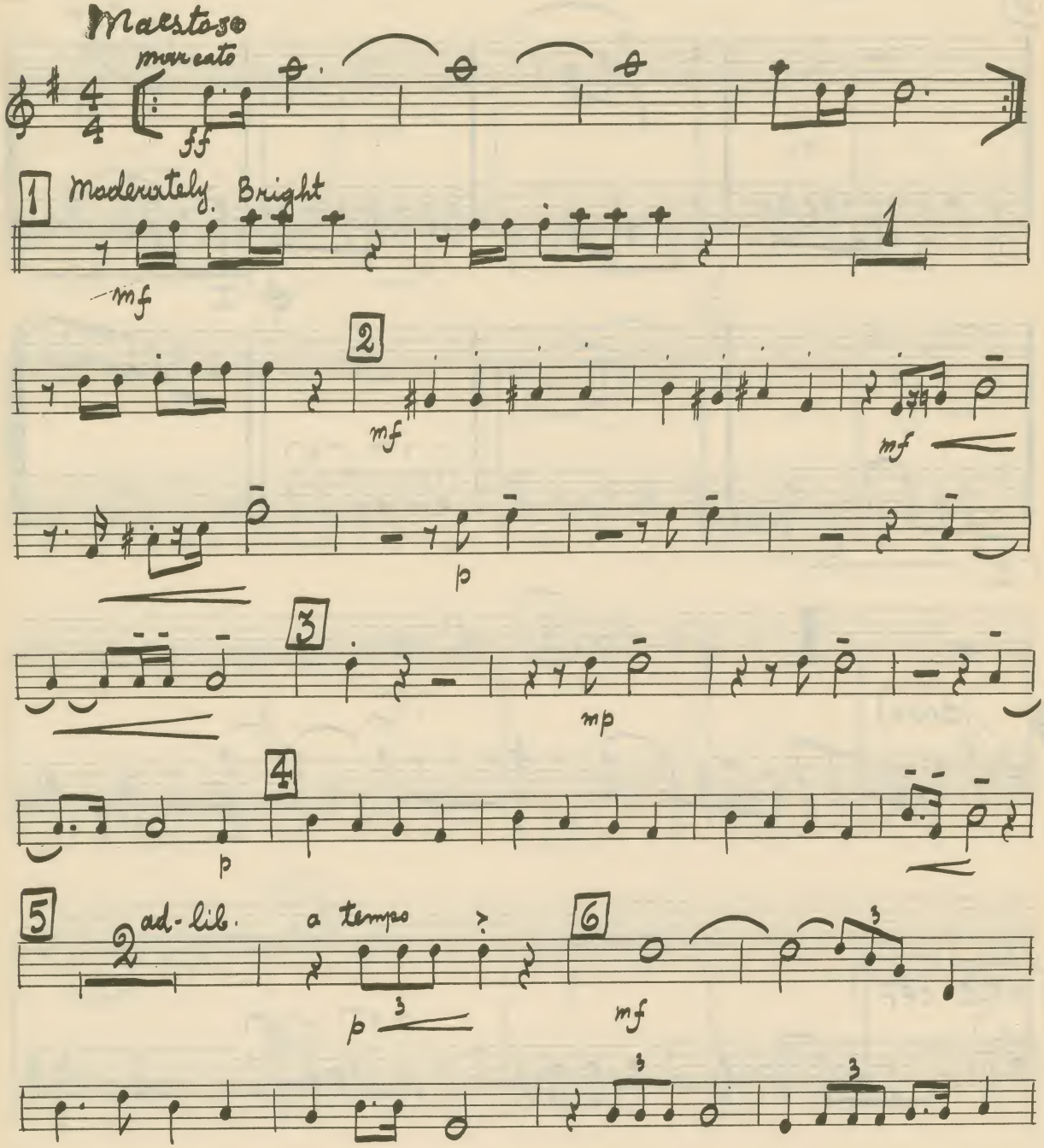
MY GAL AND I

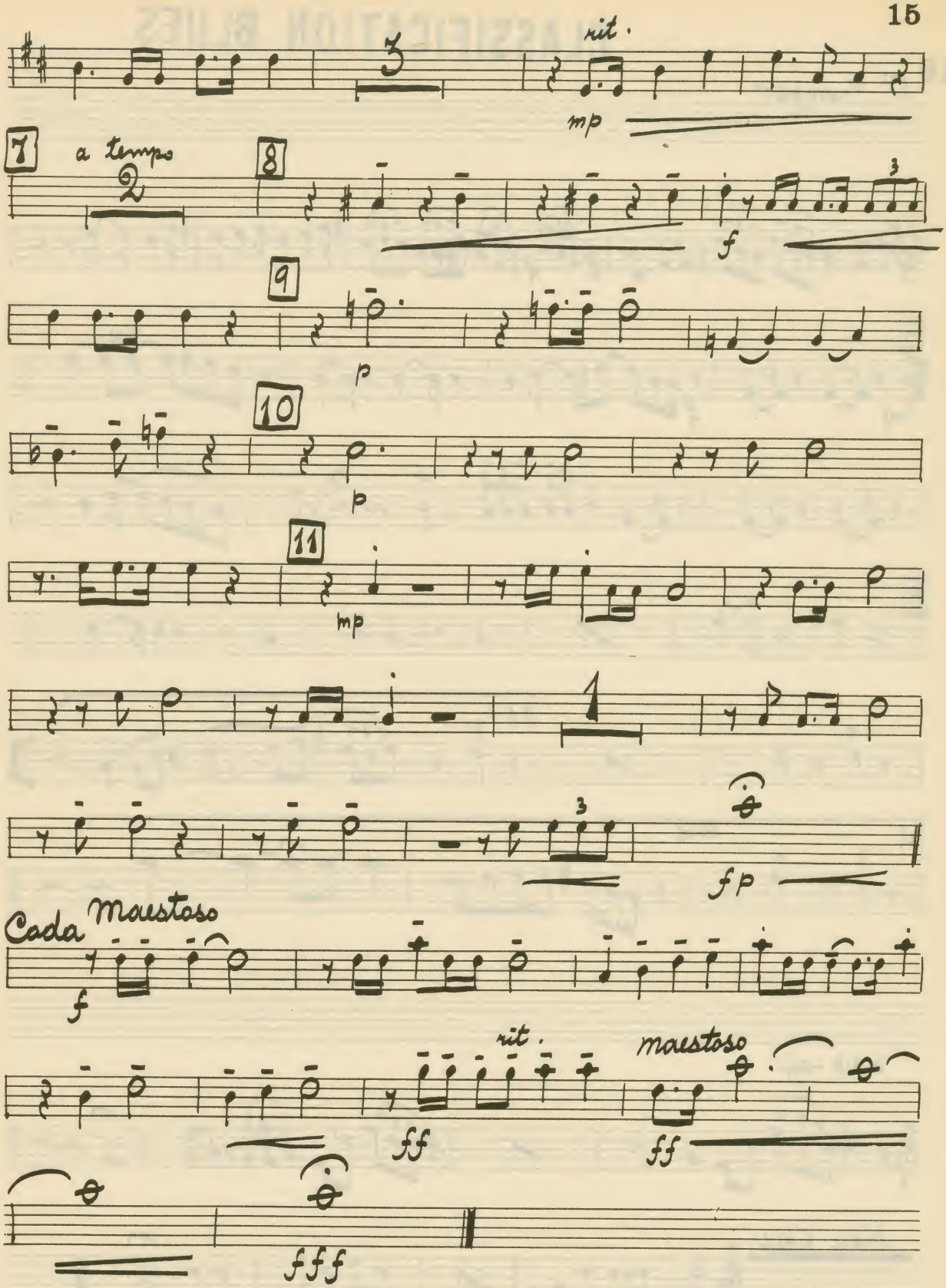
12 TRUMPET I




D
I
II
D.S. to S.
CODA
WALK OFF

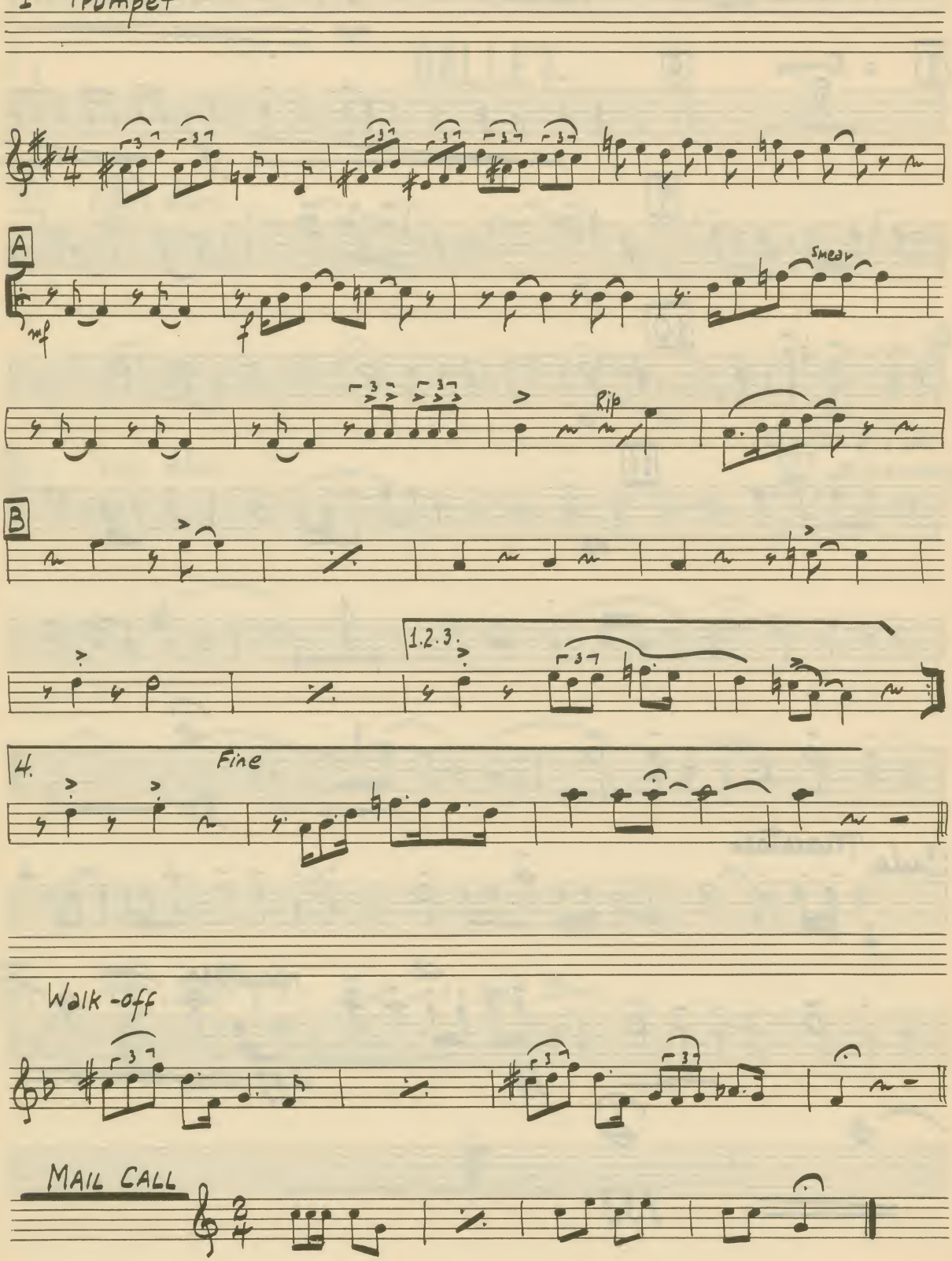
THE GENERAL ORDERS




rit.
mp
7
a tempo
8
f
9
p
10
p
11
mp
fp
Coda
Maestoso
f
rit.
maestoso
ff
ff
fff

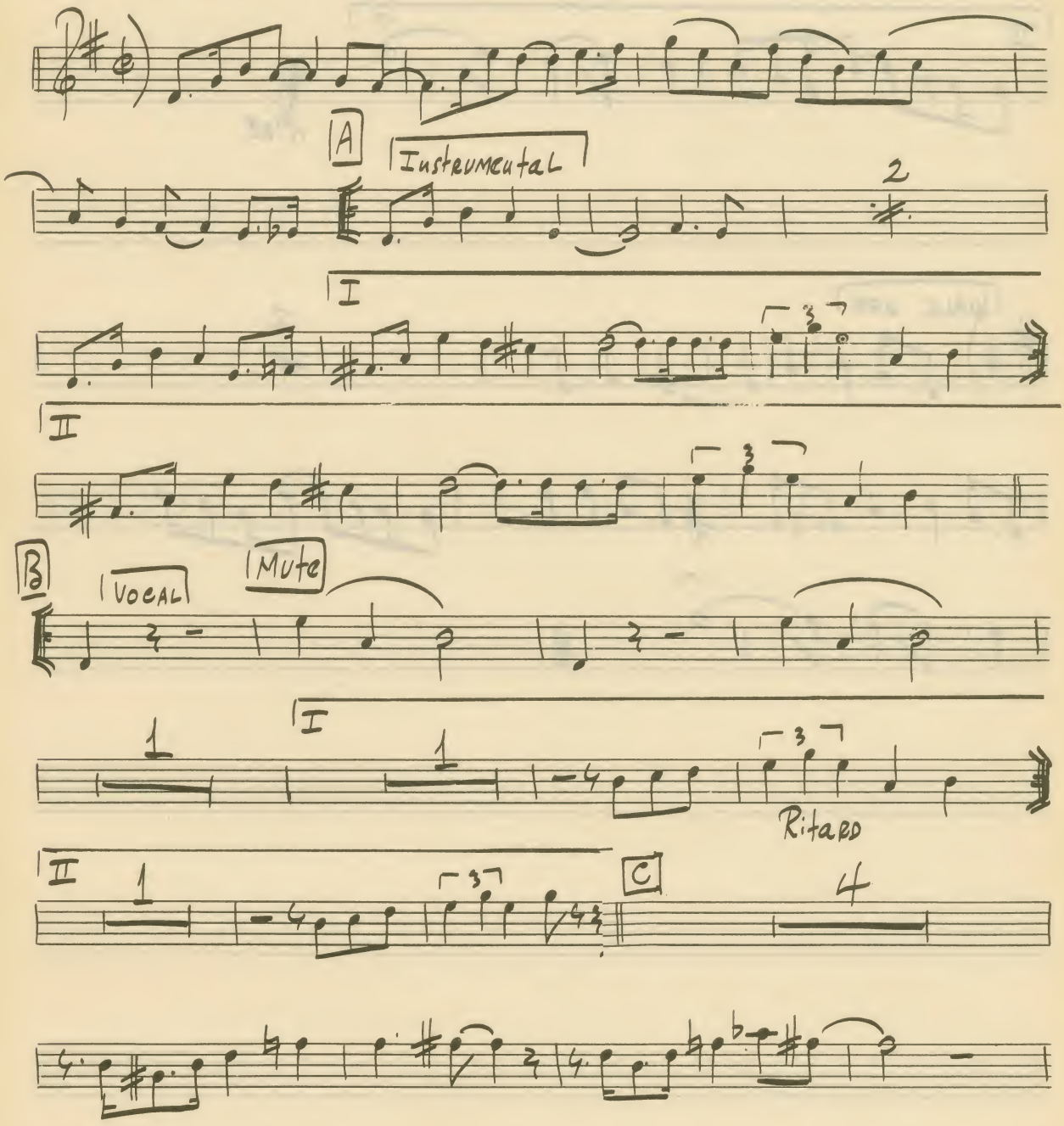
CLASSIFICATION BLUES

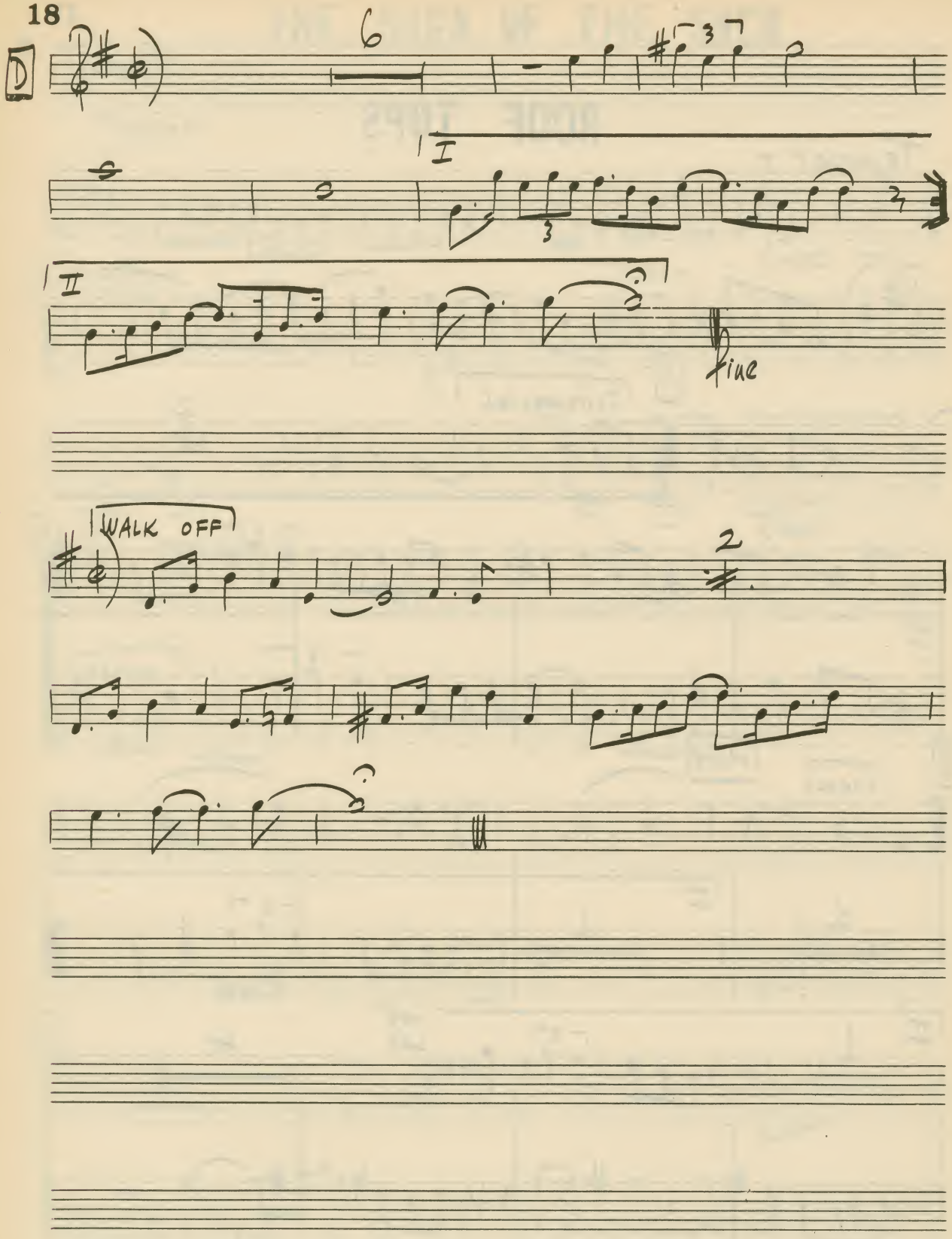
16 1st Trumpet



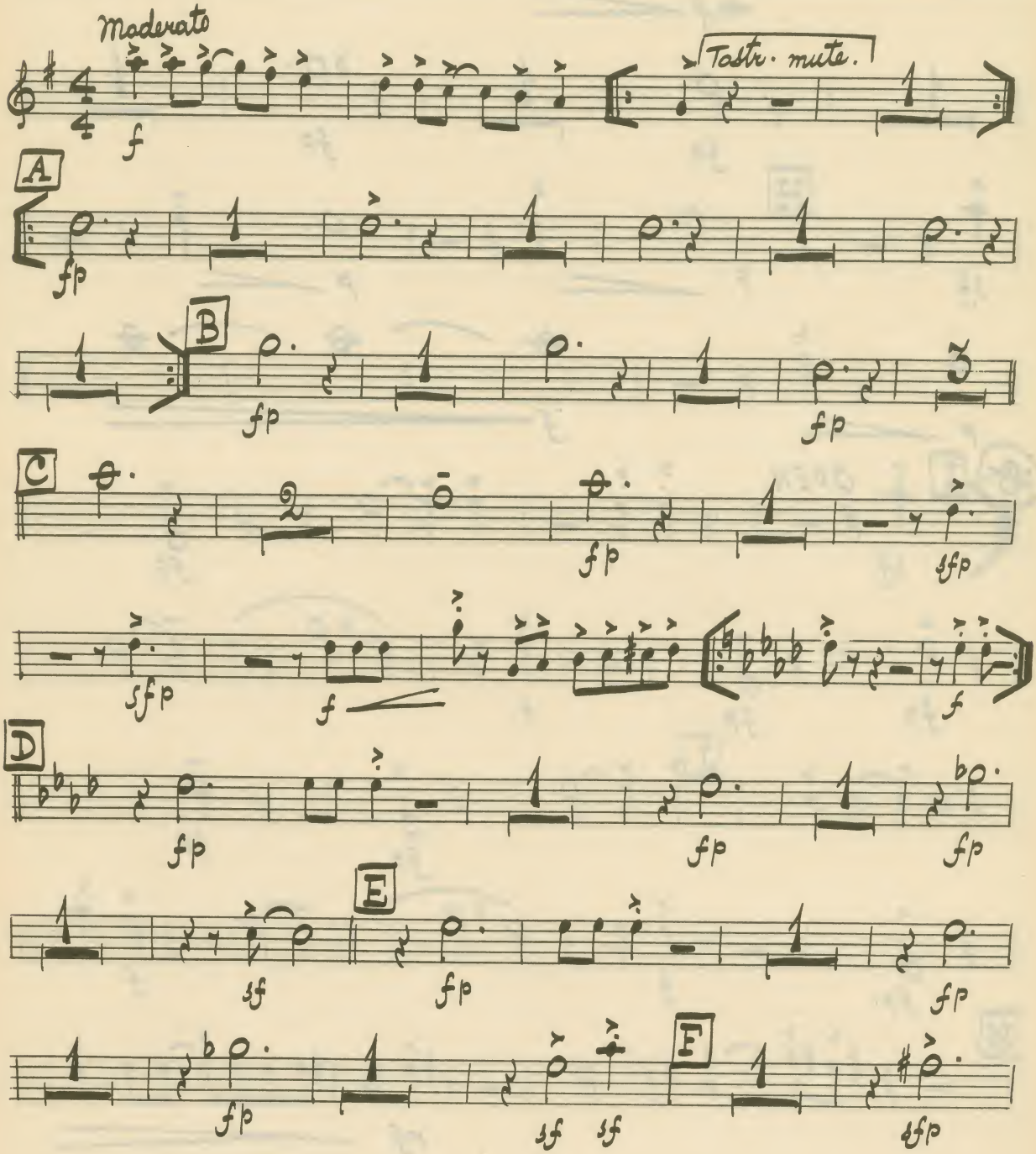
ROOF TOPS

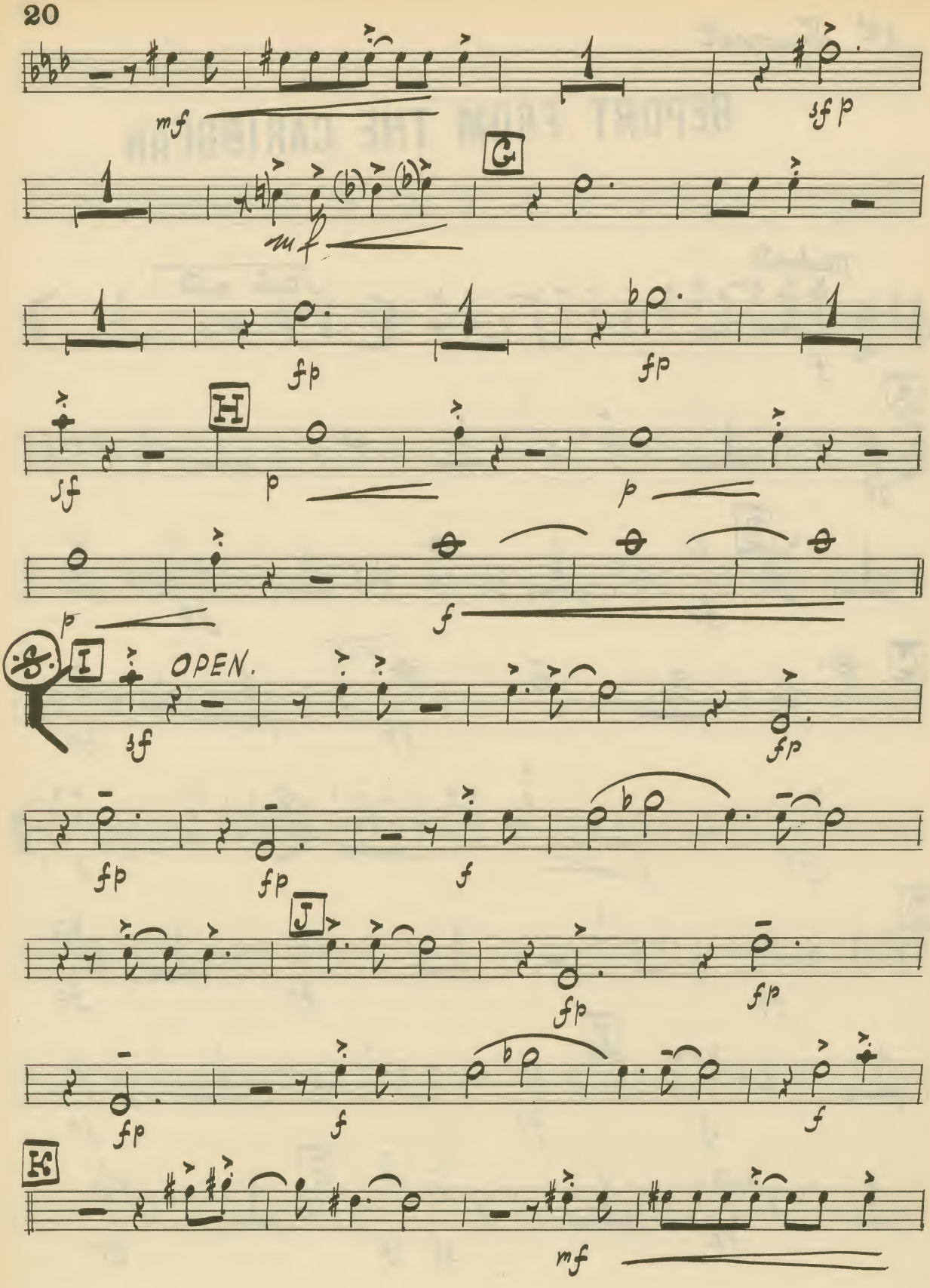
Trumpet I

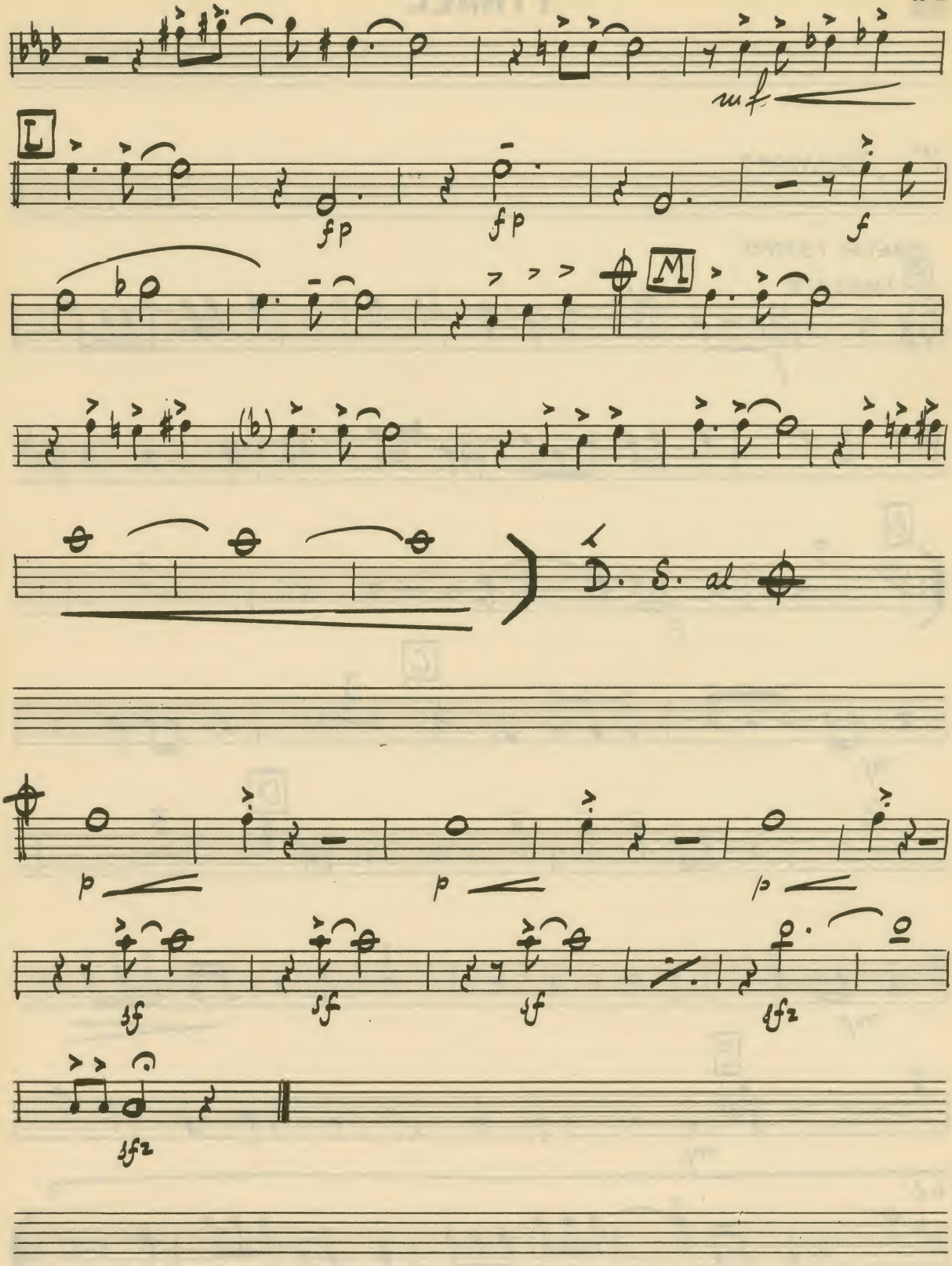



D
6
3
I
II
Fine
WALK OFF
2

REPORT FROM THE CARIBBEAN

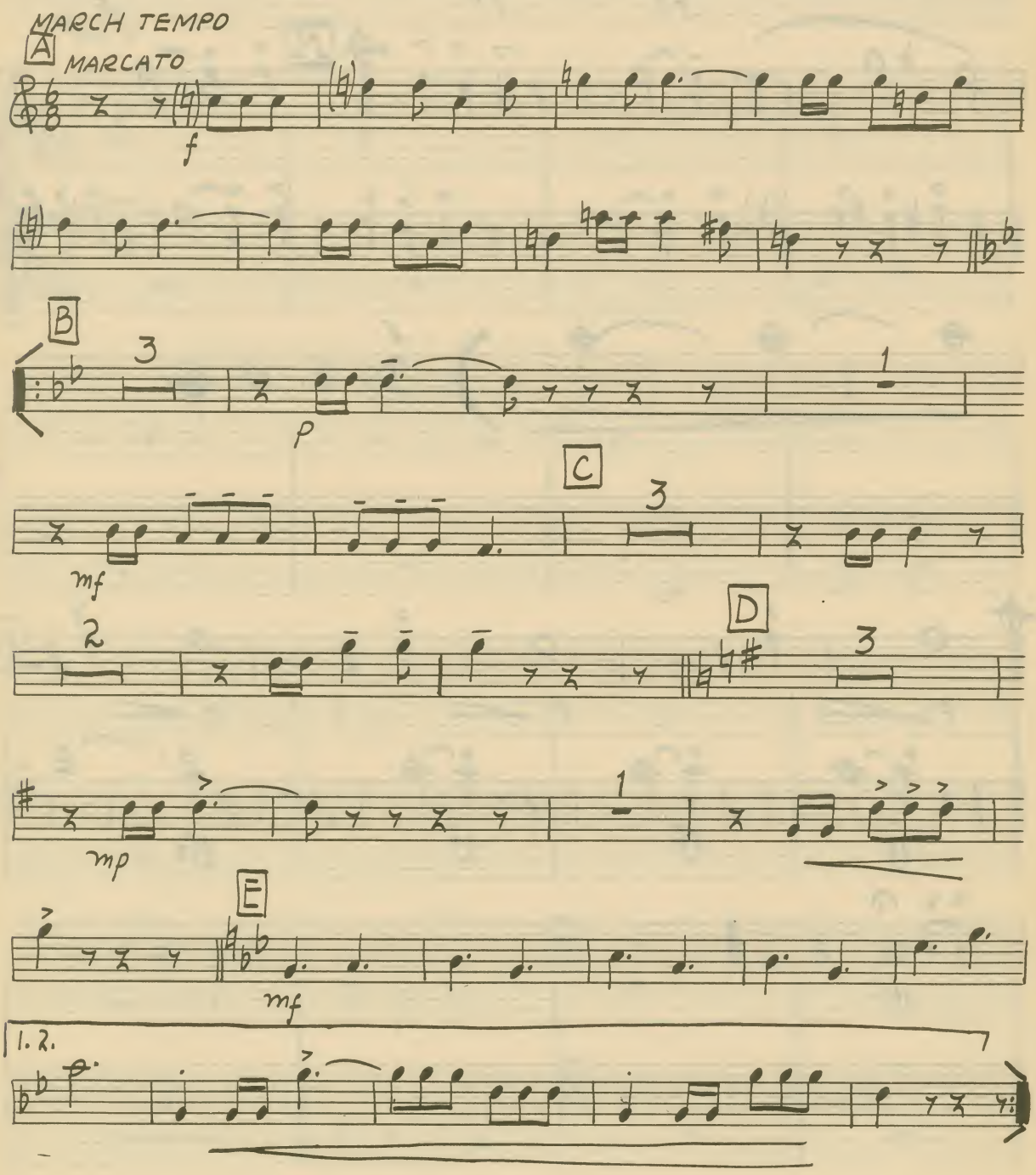


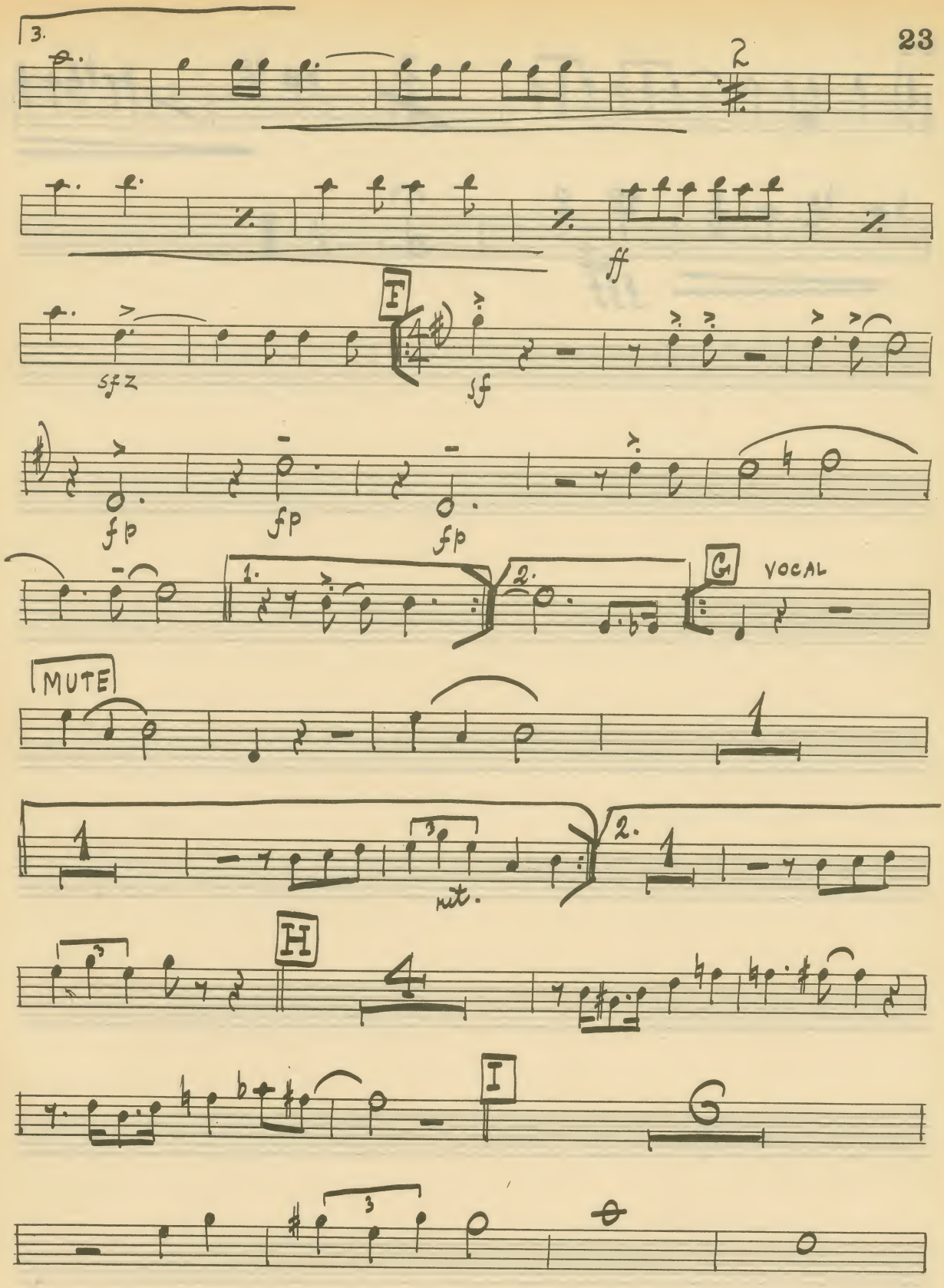

mf
sfp
G
mf
sfp
sfp
H
sf
p
p
p
f
I
OPEN.
sf
sfp
sfp
sfp
f
J
sfp
sfp
sfp
f
f
K
mf

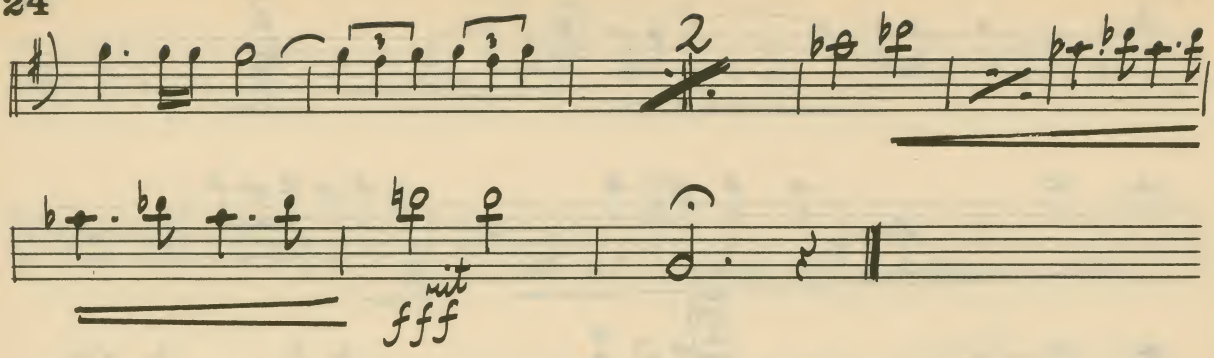

mf
I
fp
fp
f
IV
D. S. al
p
p
p
fz
fz
fz
fz
fz

FINALE

1ST TRUMPET

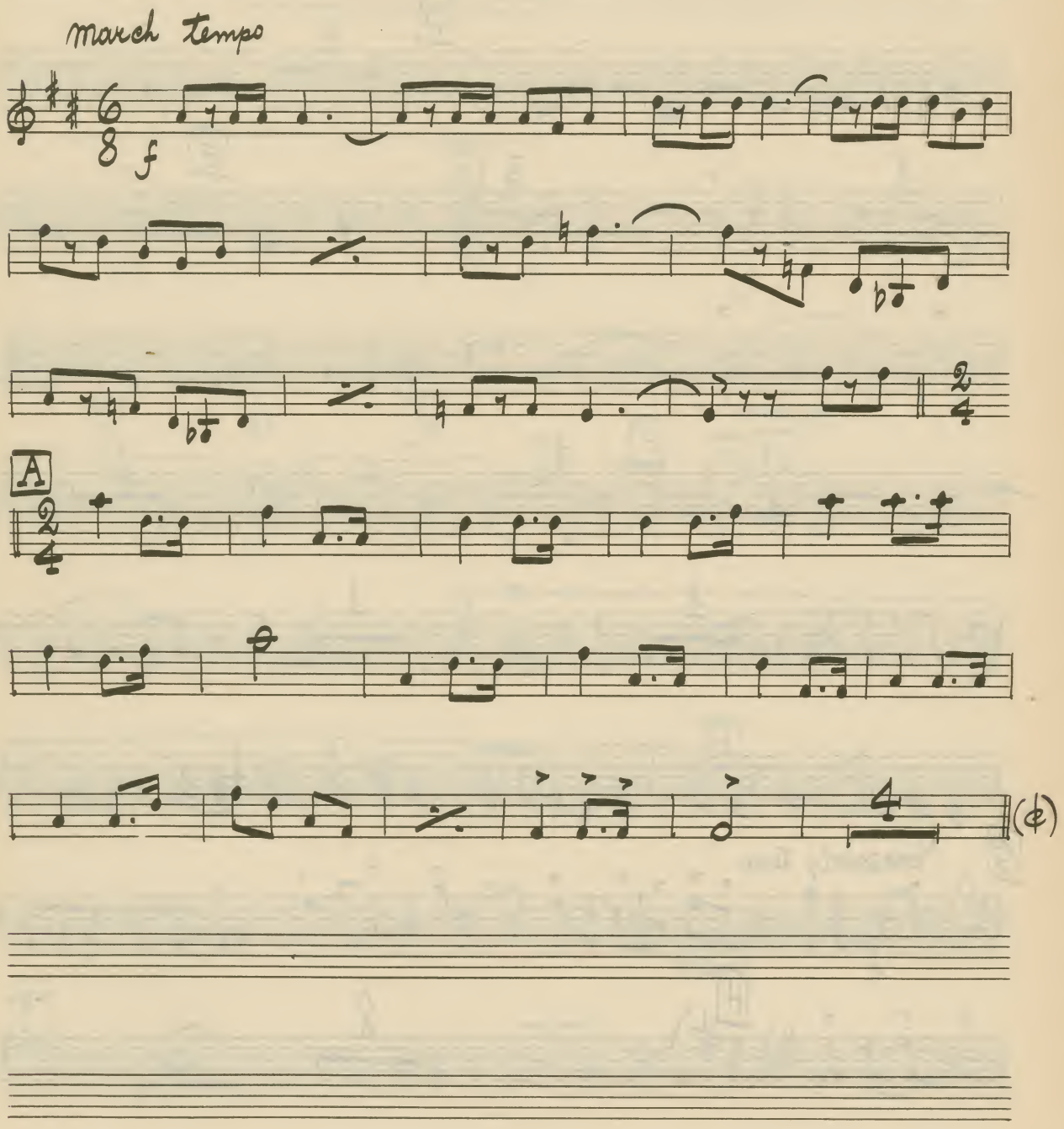


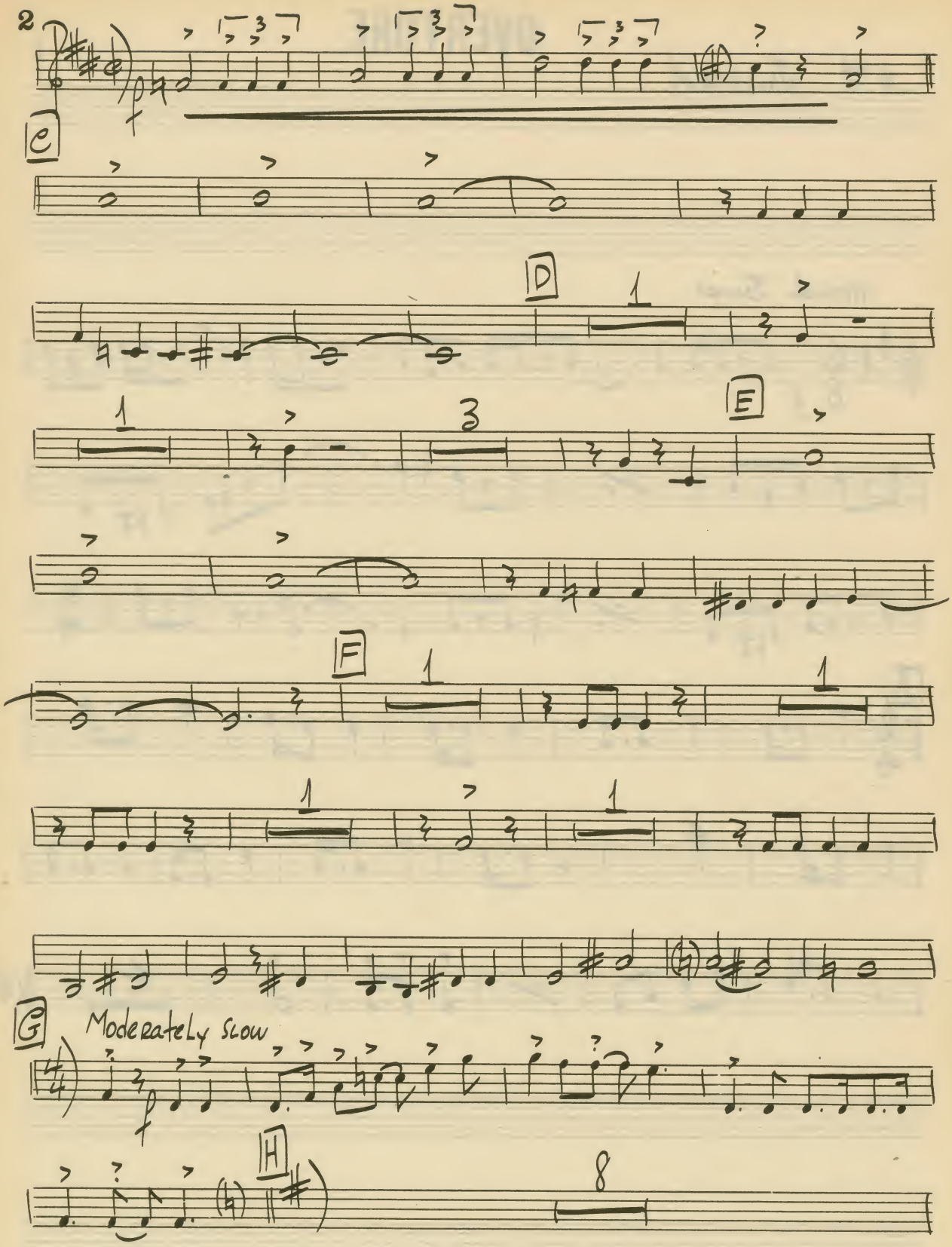

3.
2
ff
F
sfz
sf
fp
fp
fp
1.
2.
G
VOCAL
MUTE
1
1
2.
1
mt.
H
4
I
6

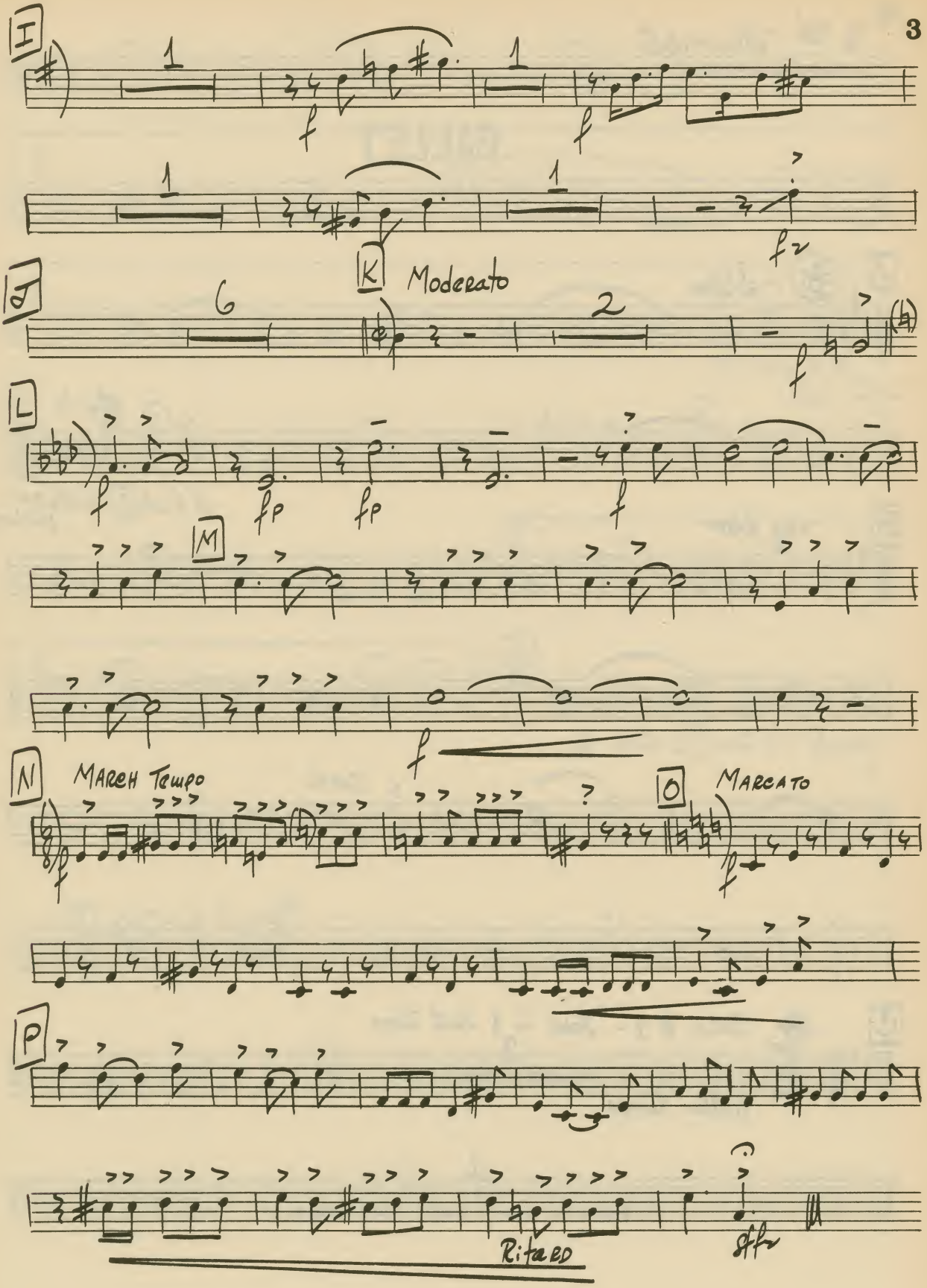

2
fff mit f

OVERTURE

2nd Trumpet

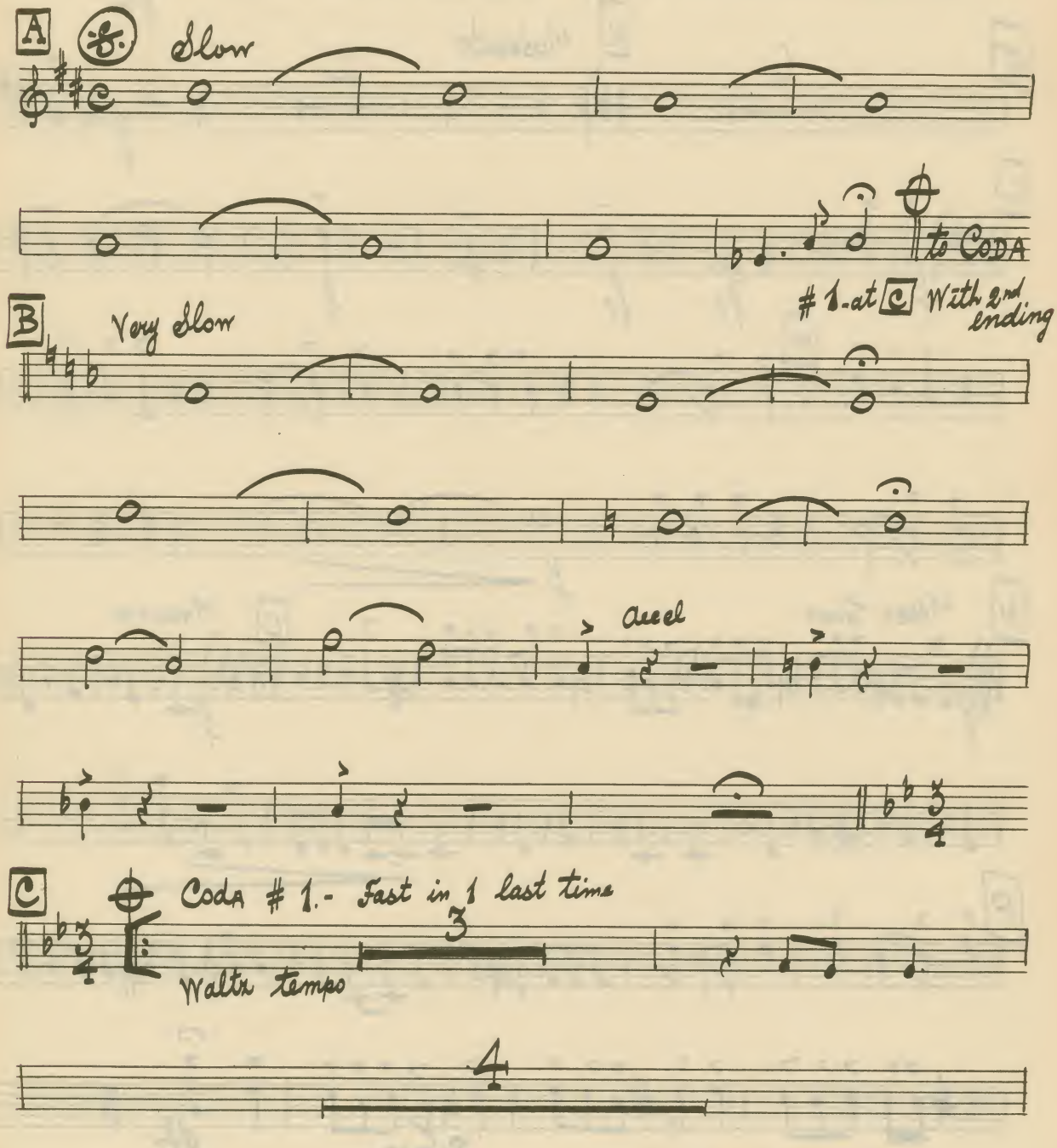


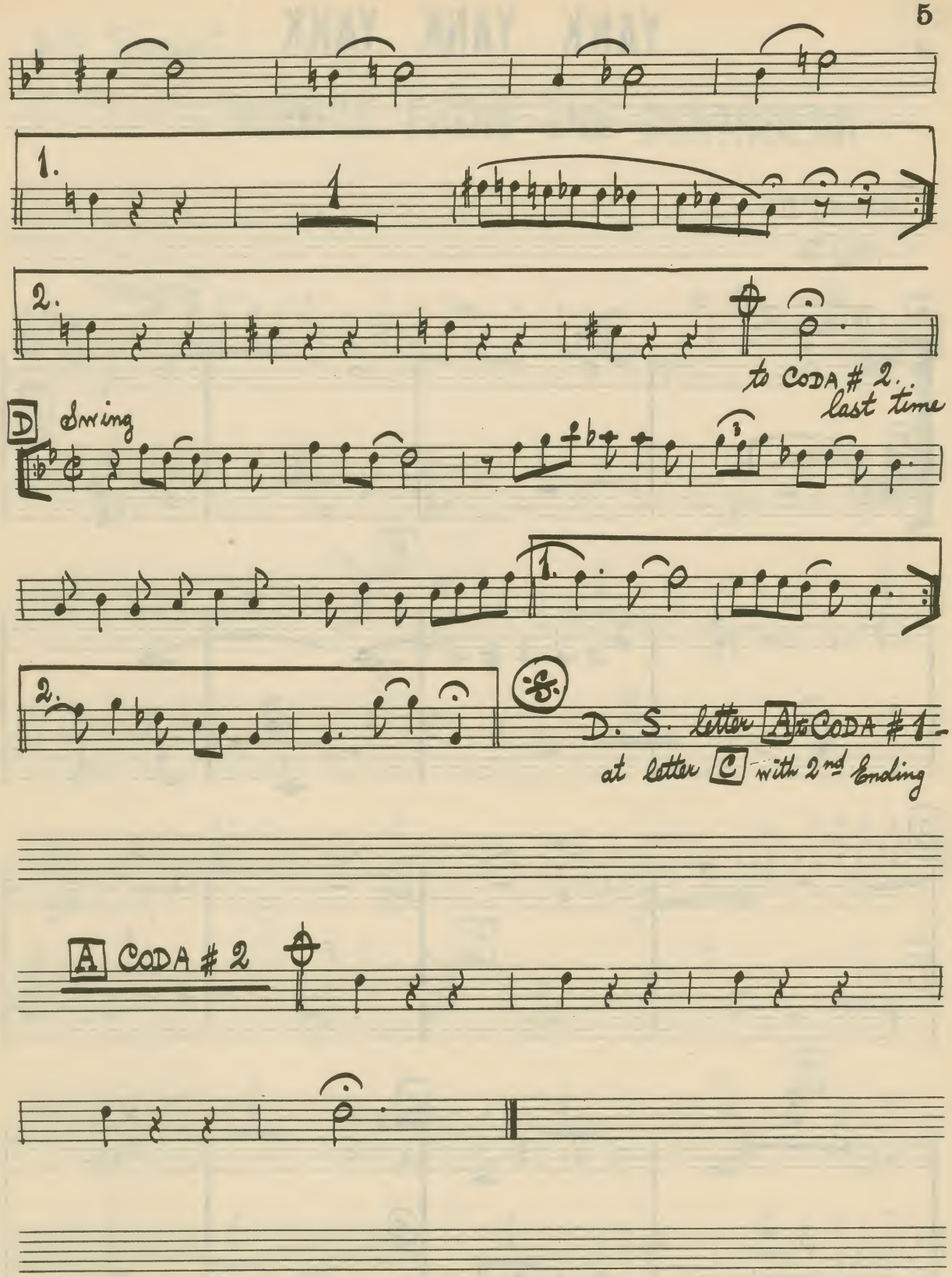

2
C
D
1
E
3
F
G
Moderately slow
H
8


I
K
Moderato
J
L
M
N
MARCH Tempo
O
MARCATO
P
Ritard

2nd Trumpet

BALLET

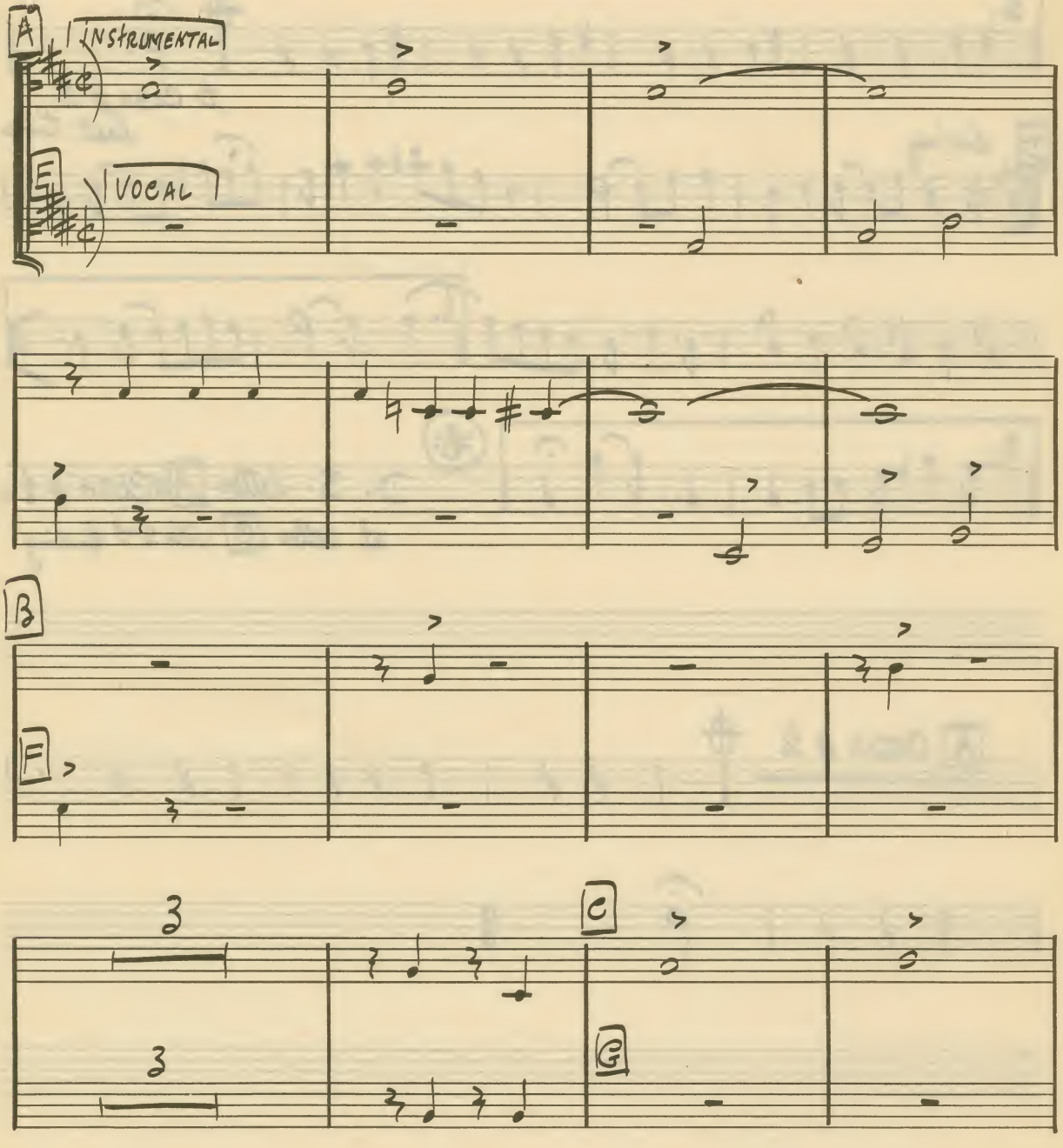


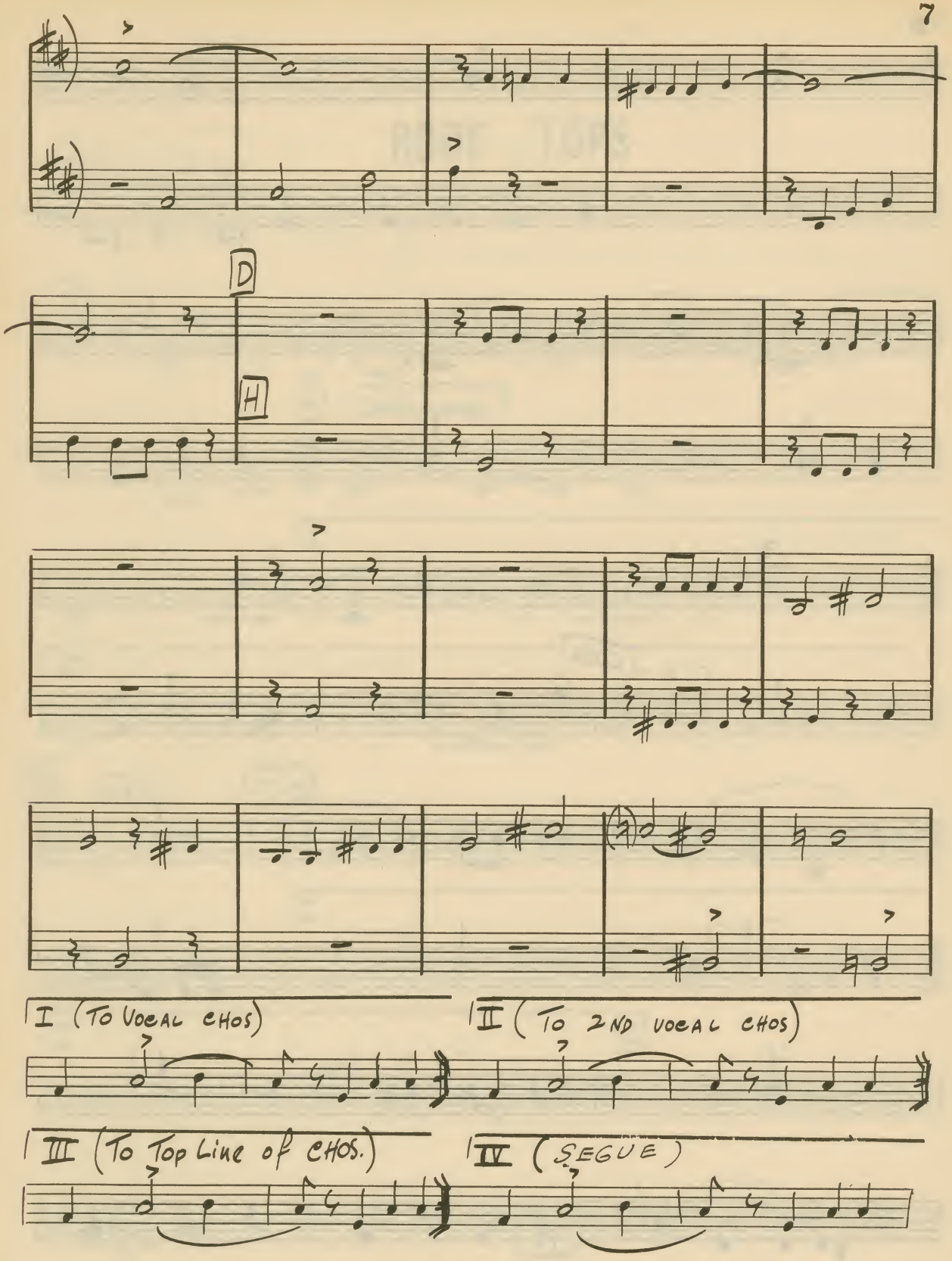

1.
2.
to CODA # 2.
last time
D
Swing
1.
2.
D. S. letter A to CODA # 1
at letter C with 2nd Ending
A CODA # 2

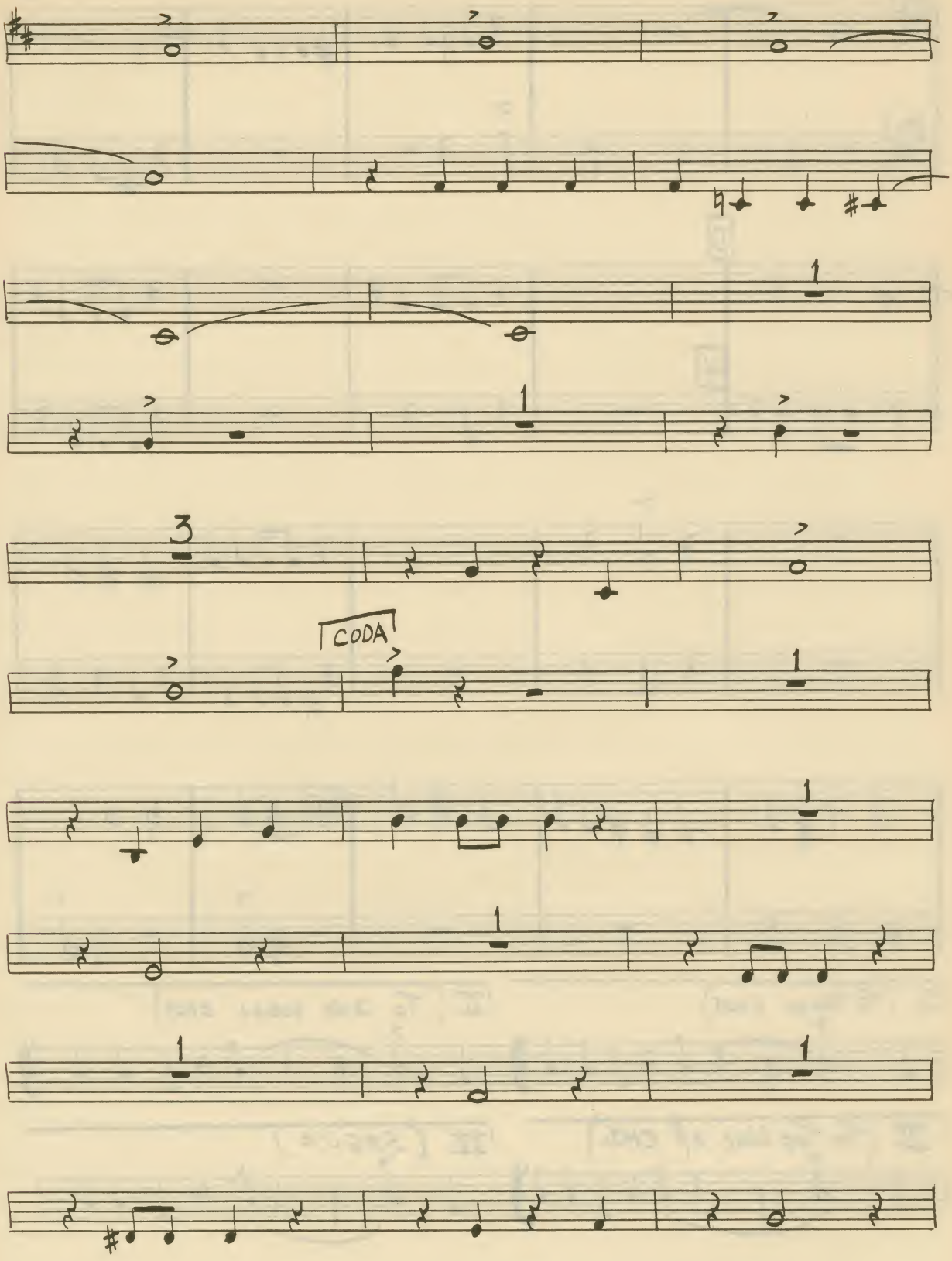
YANK YANK YANK

Trumpet II

Mod to




D
H
I (To Vocal chos)
II (To 2nd vocal chos)
III (To Top Line of chos.)
IV (SEGUE)

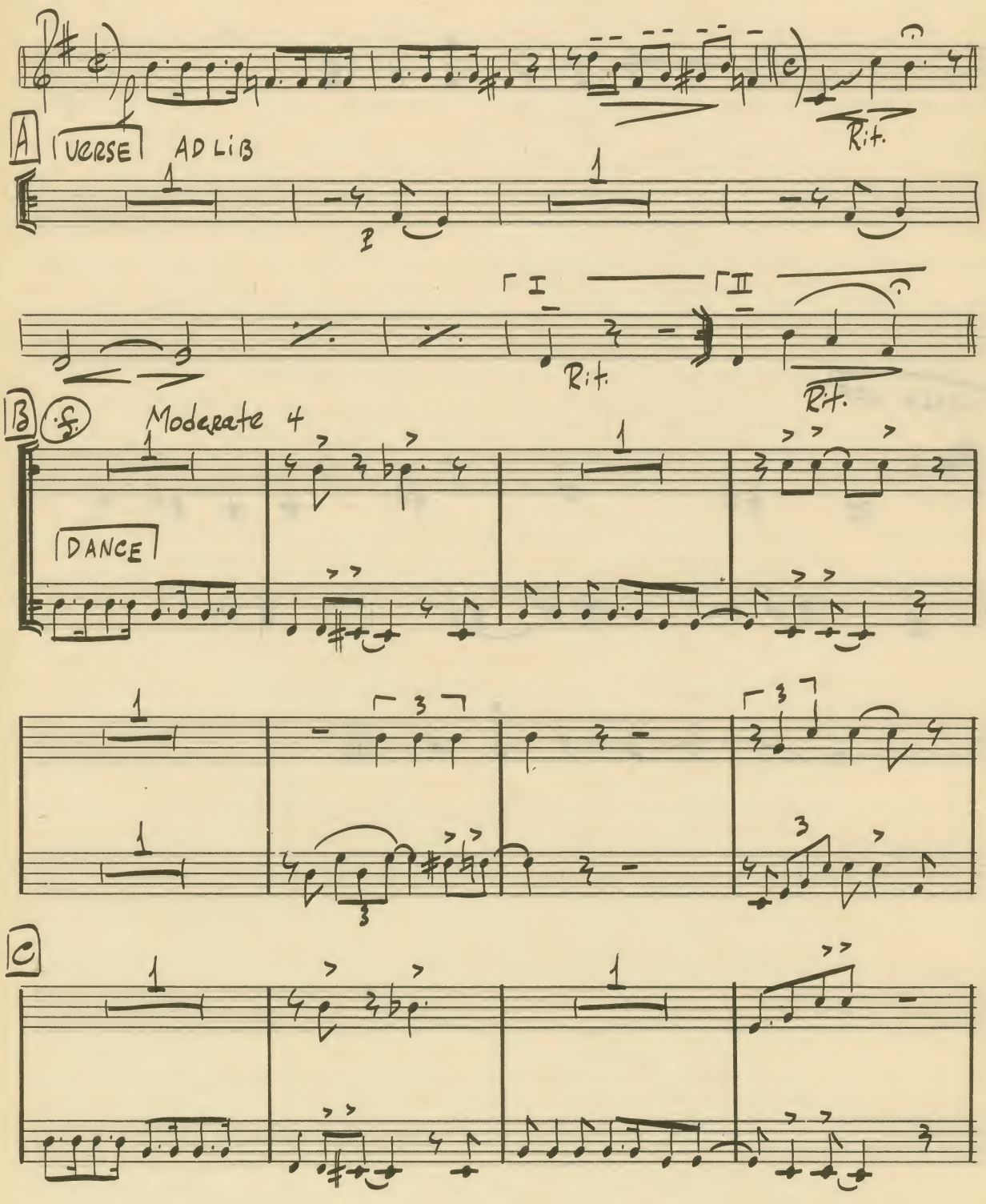

1
1
3
CODA
1
1
1
1
1

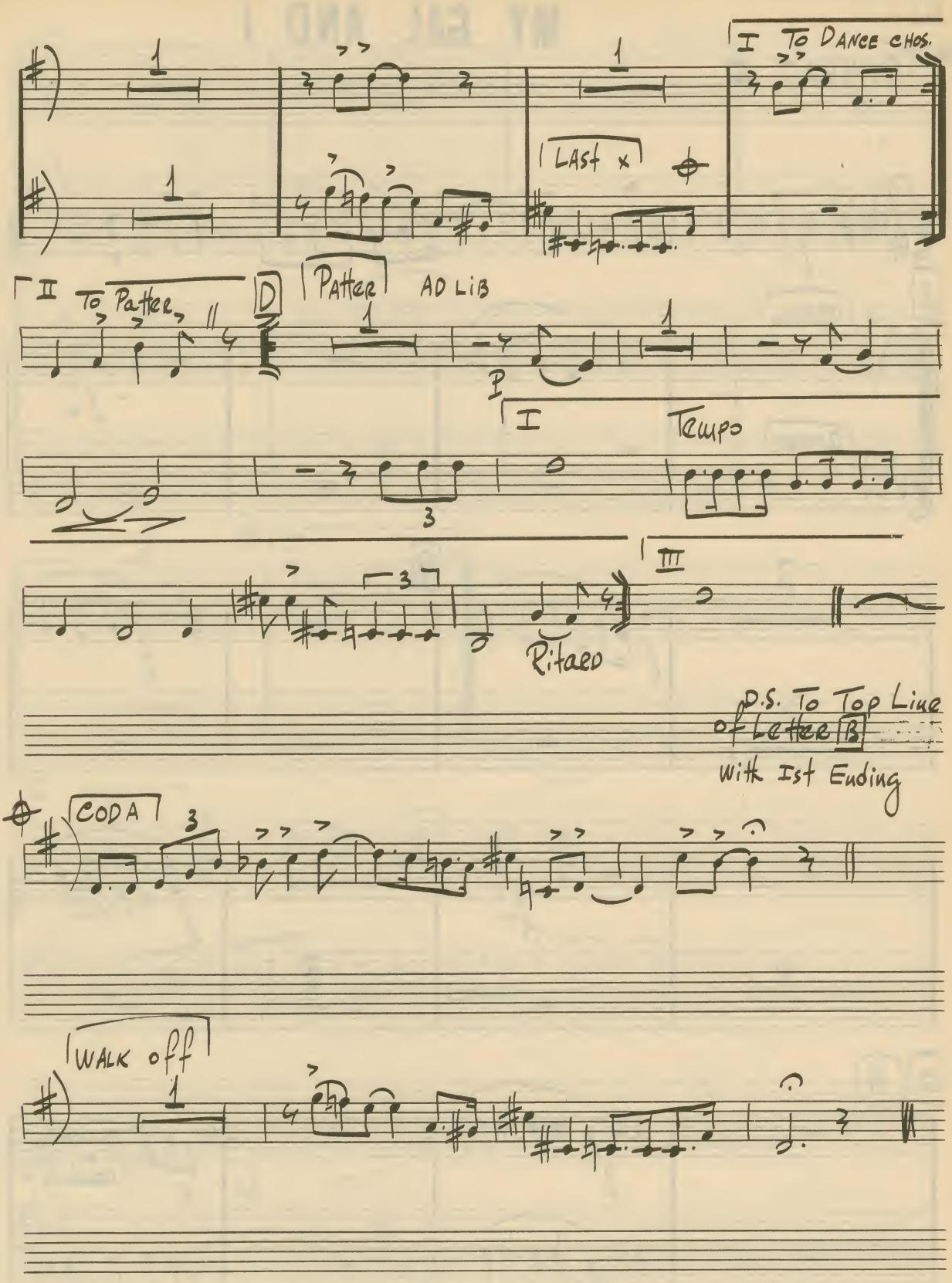
2
WALK OFF

THE SAGA OF THE SACK

Trumpet II

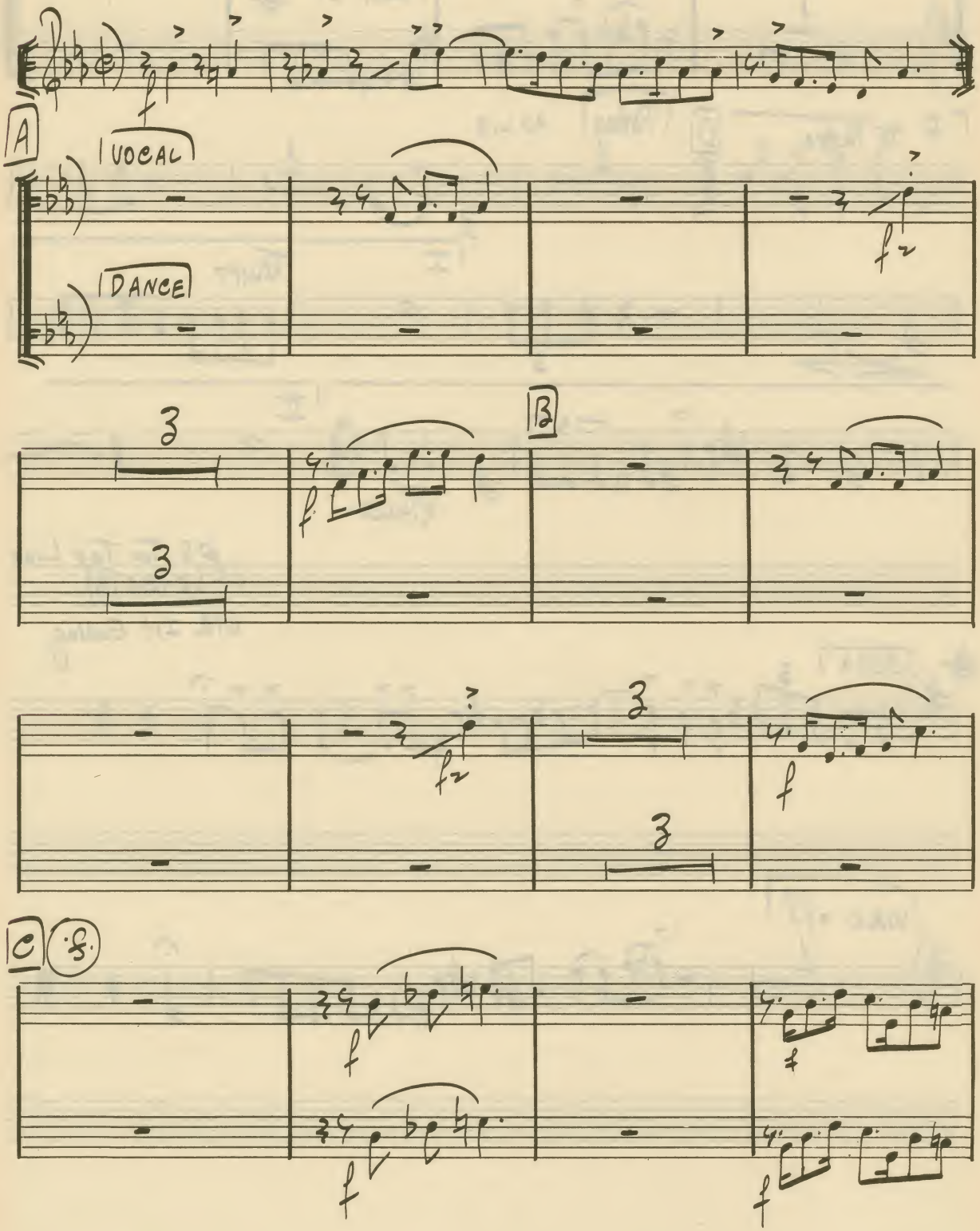
Mod to

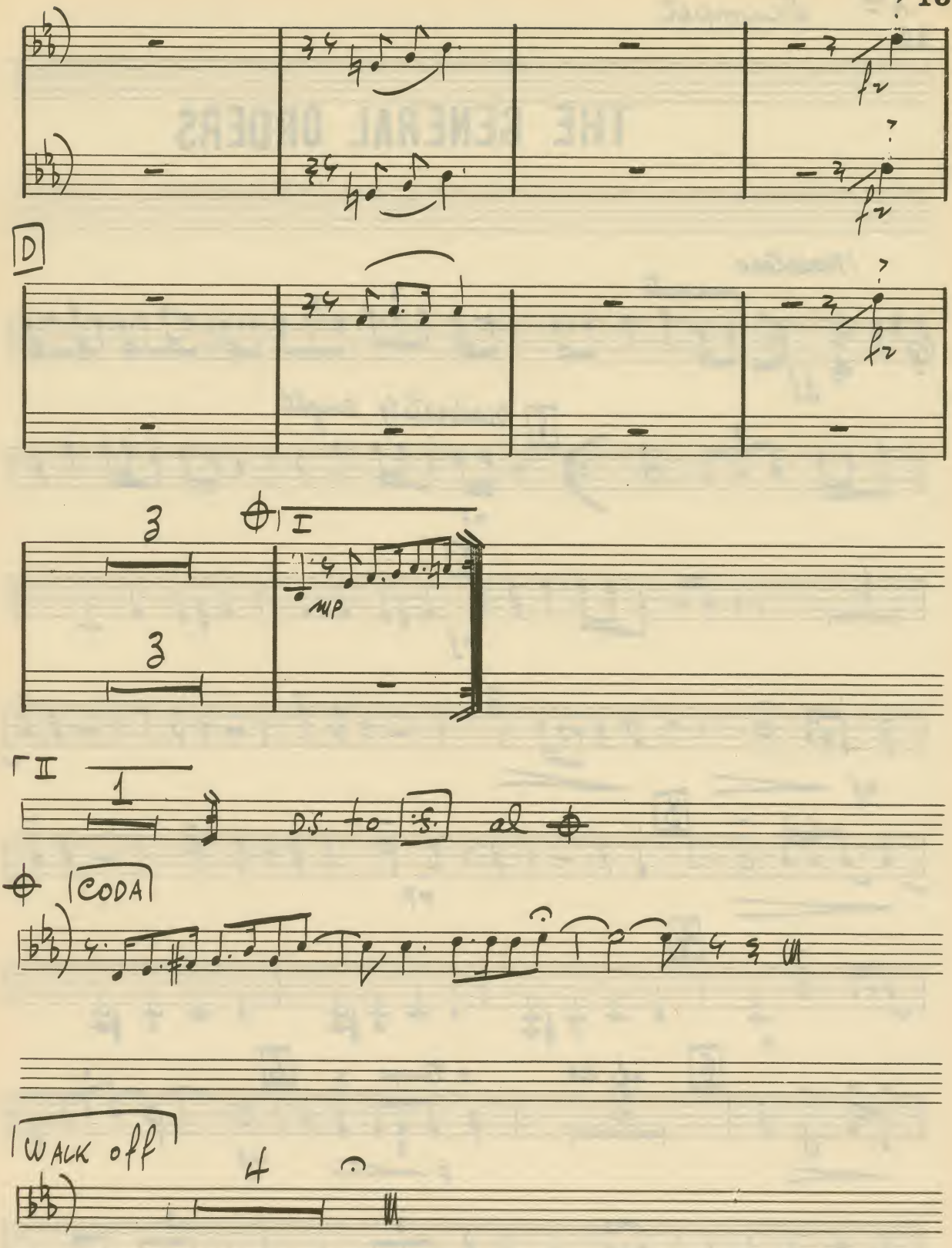



I To Dance chos.
Last x
II To Patter
D
Patter
AD LiB
P
I
Tempo
III
Ritard
D.S. To Top Line
of Letter B
with 1st Ending
CODA
WALK off

MY GAL AND I

12 TRUMPET II

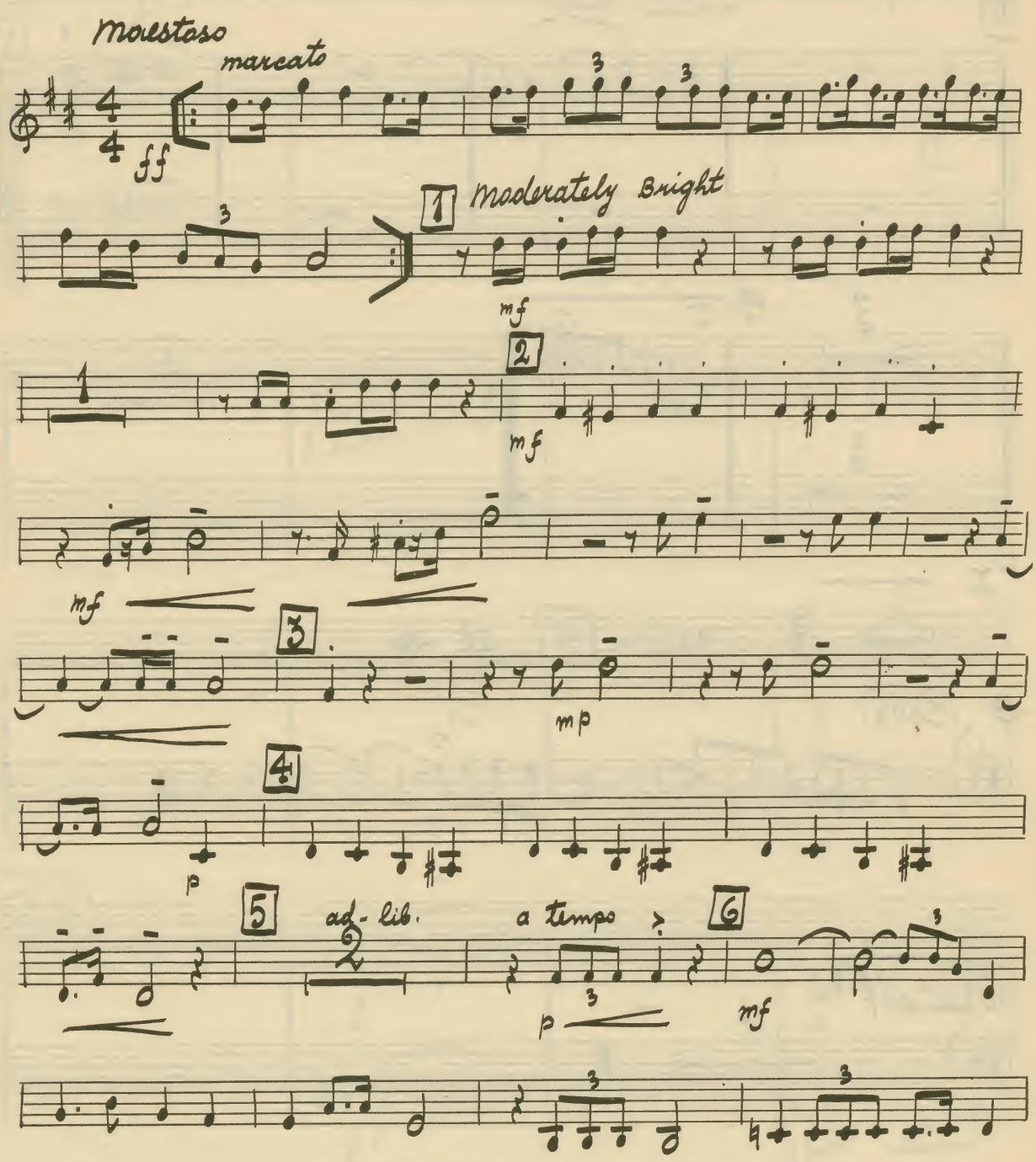


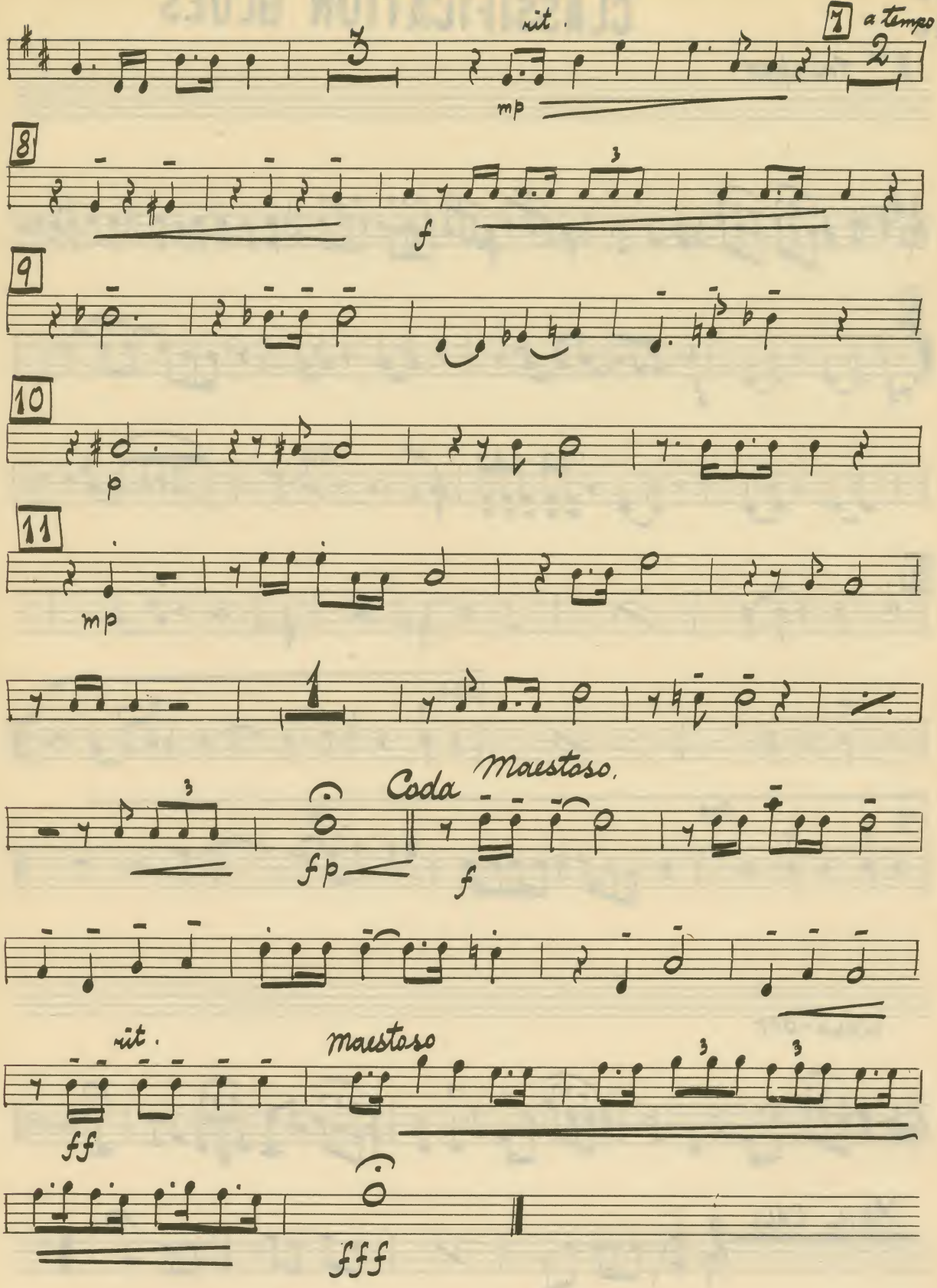

fz
fz
D
fz
3
I
mp
3
II
1
D.S. to S. al
CODA
WALK off
4

2nd Trumpet

14

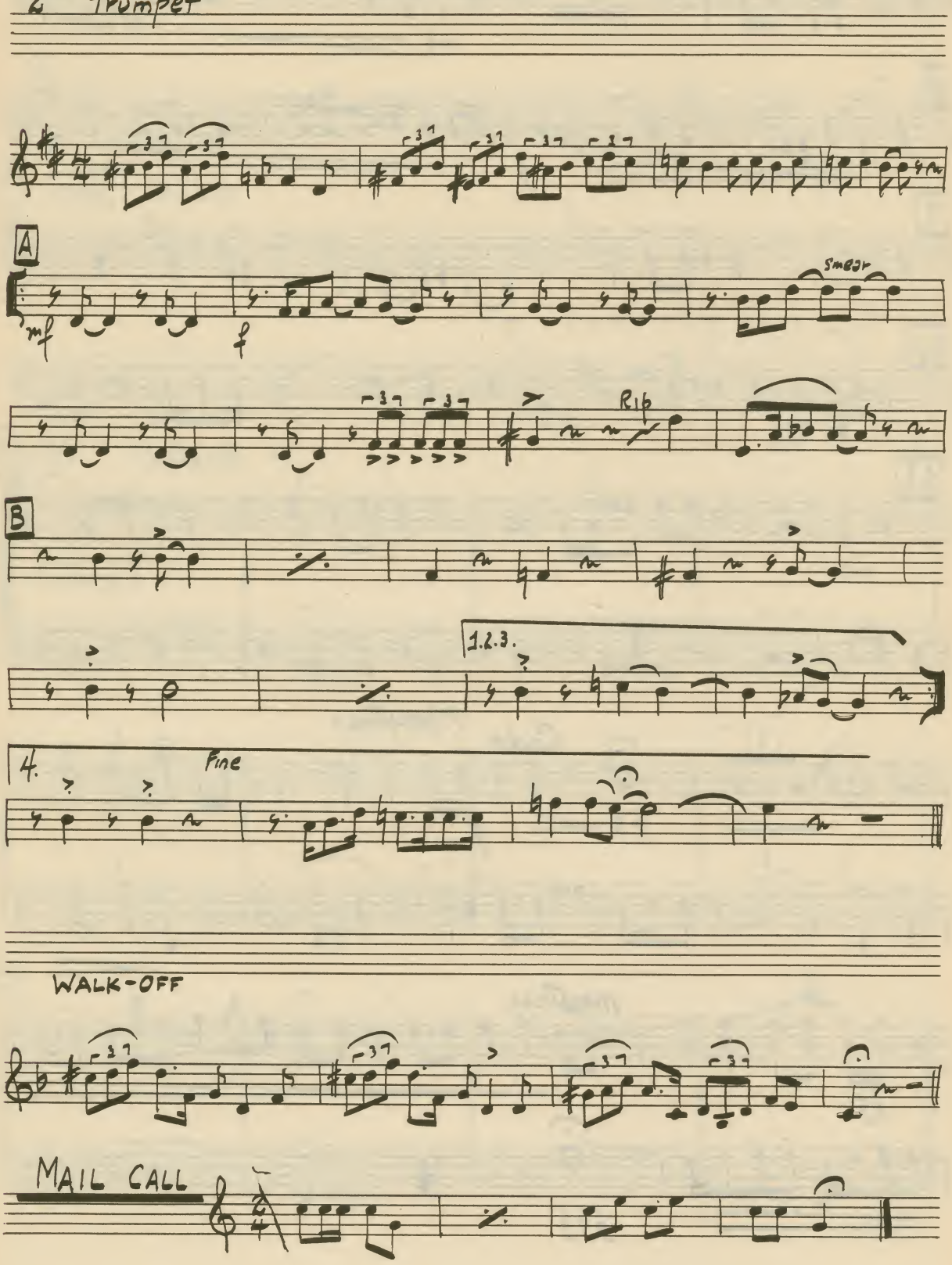
THE GENERAL ORDERS




rit.
7
a tempo
mp
8
f
9
10
p
11
mp
1
Coda
Maestoso.
fp
f
rit.
Maestoso
ff
fff

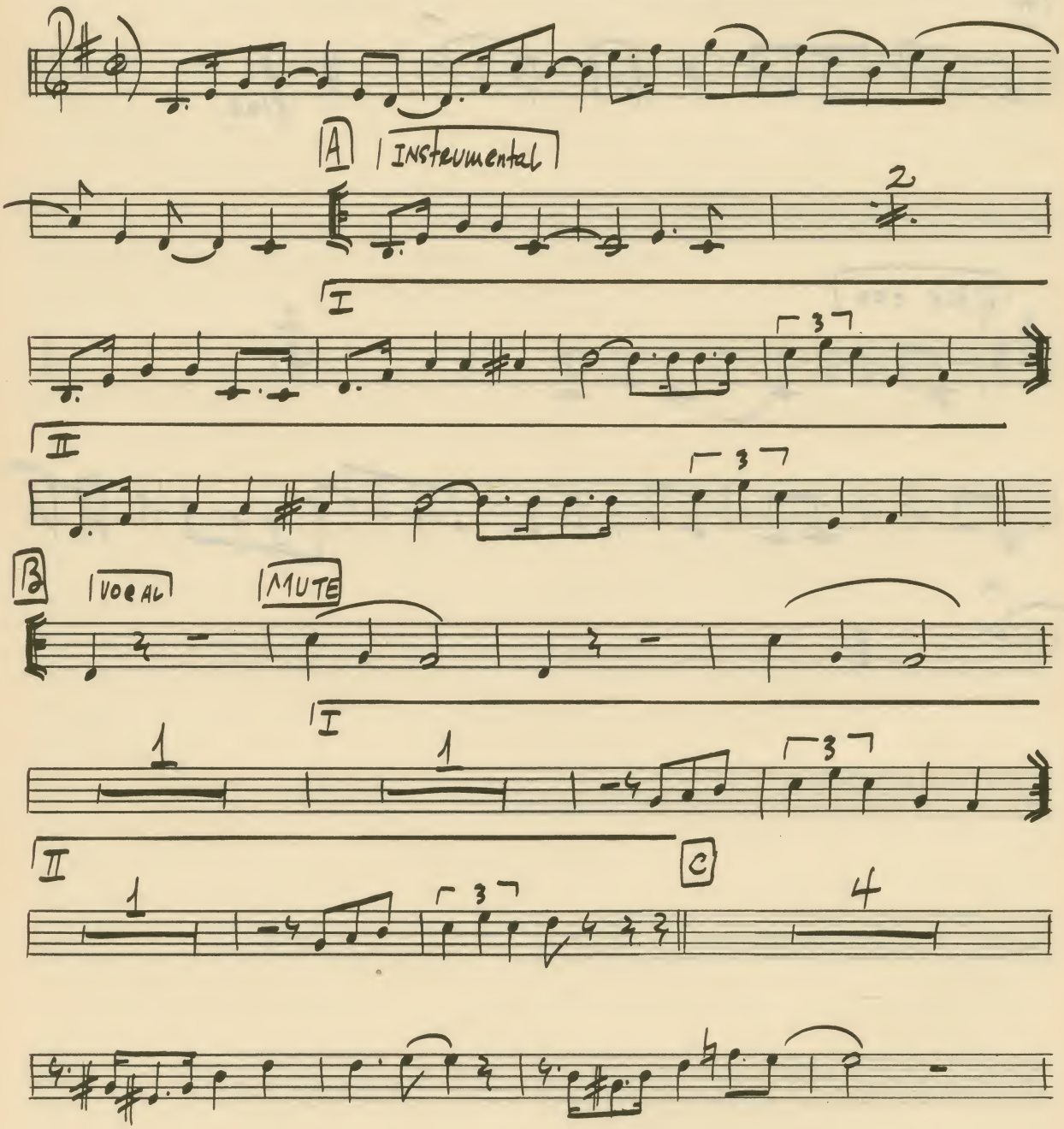
CLASSIFICATION BLUES

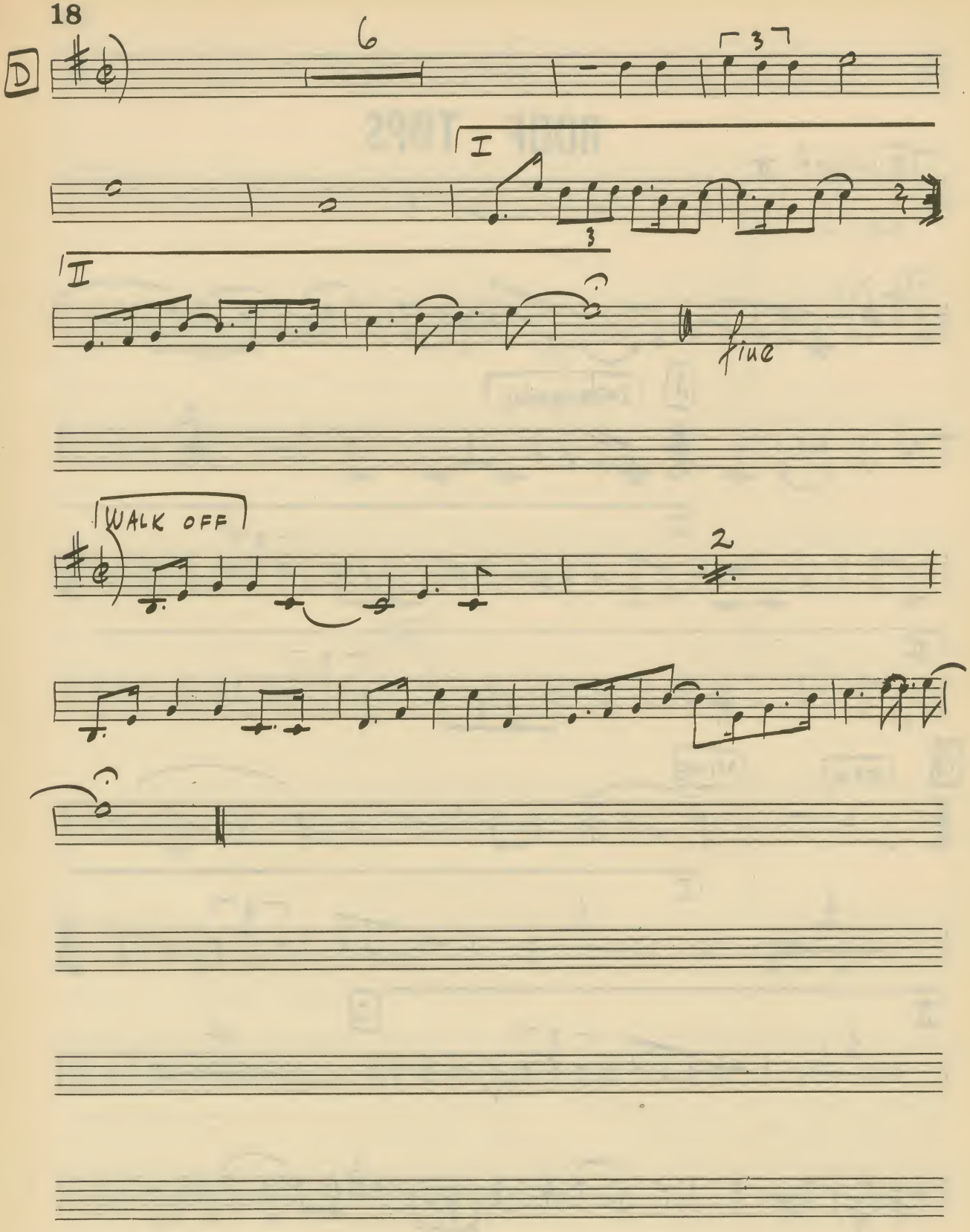
2nd Trumpet



ROOF TOPS

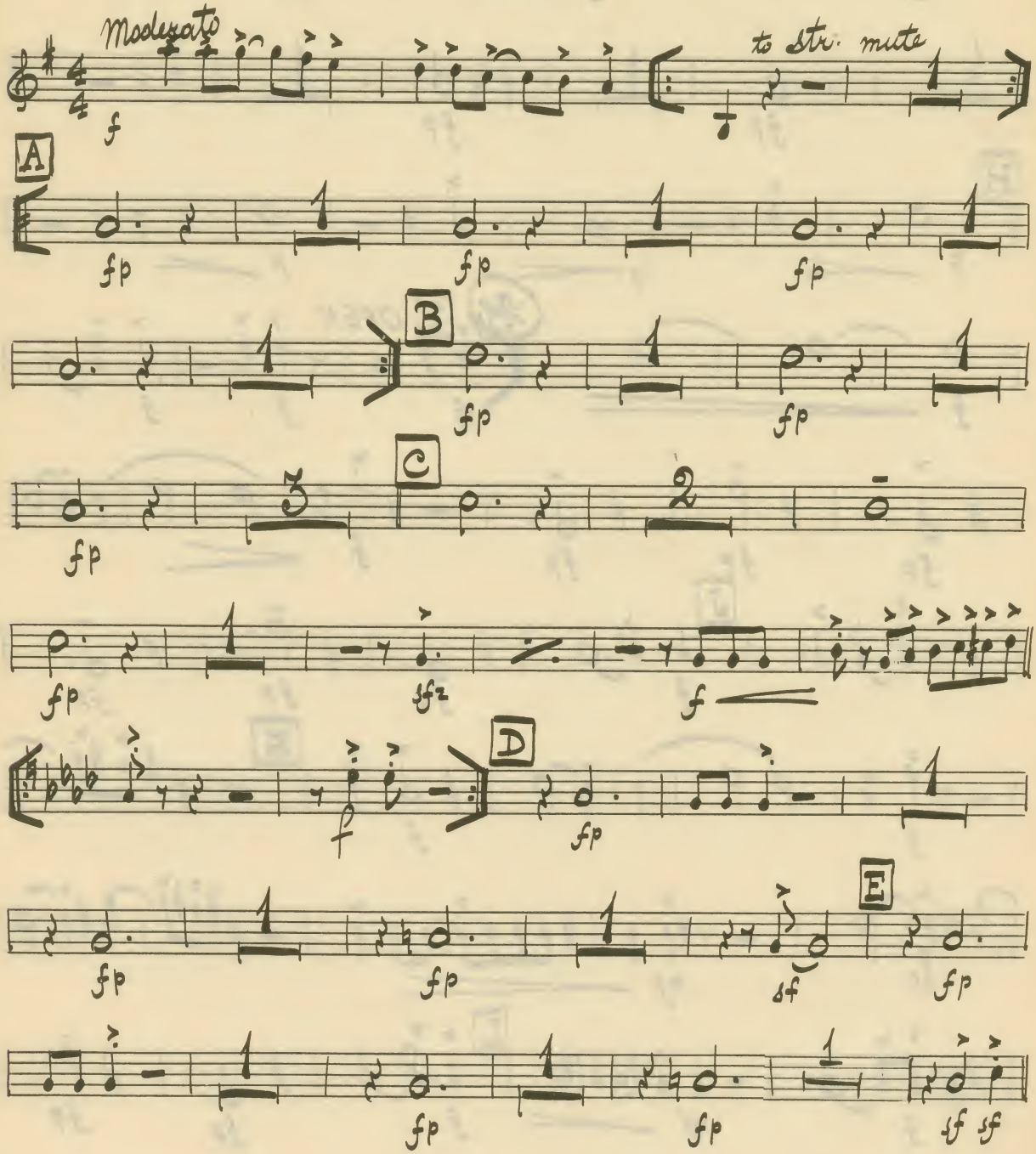
Trumpet II

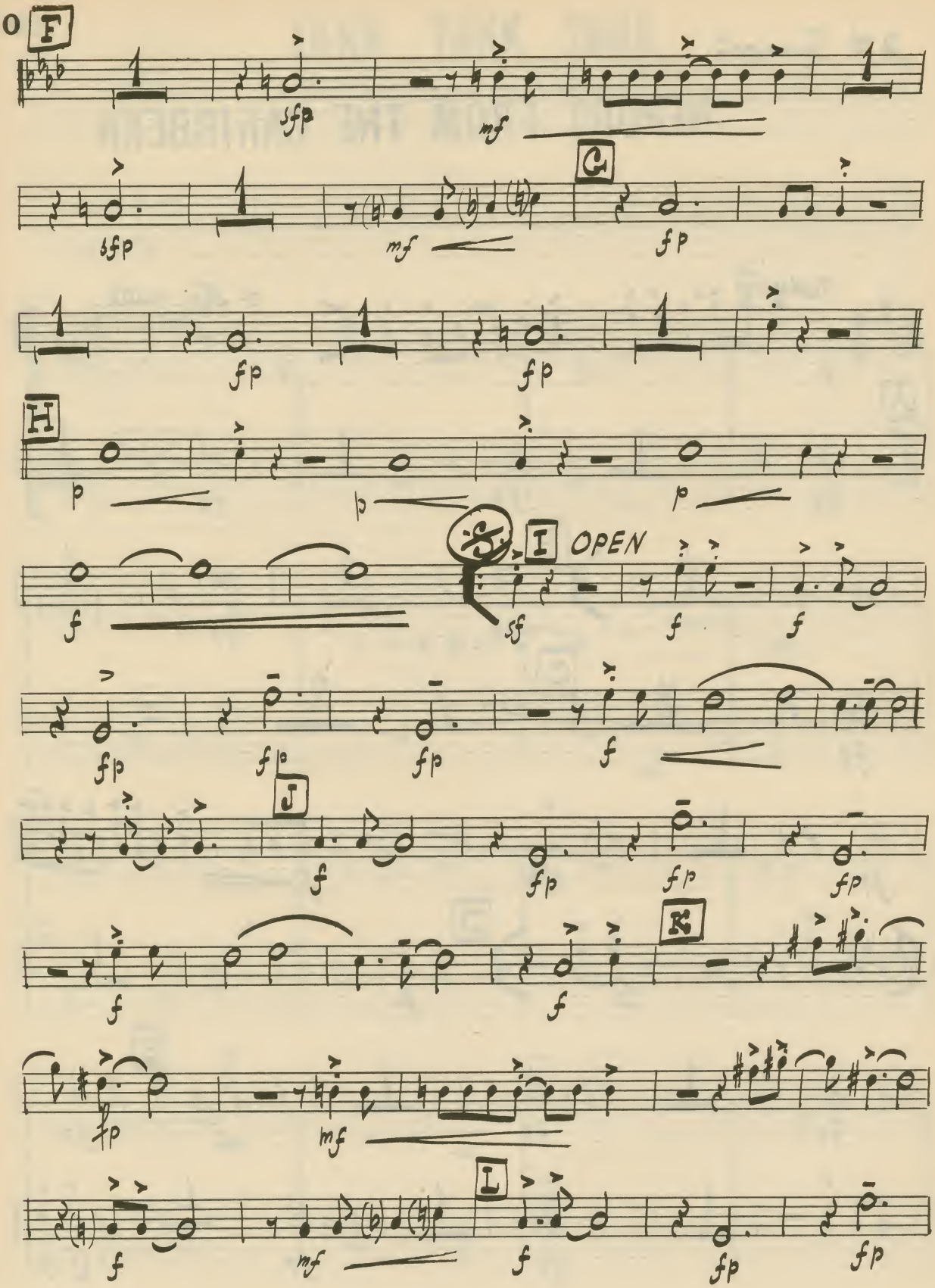


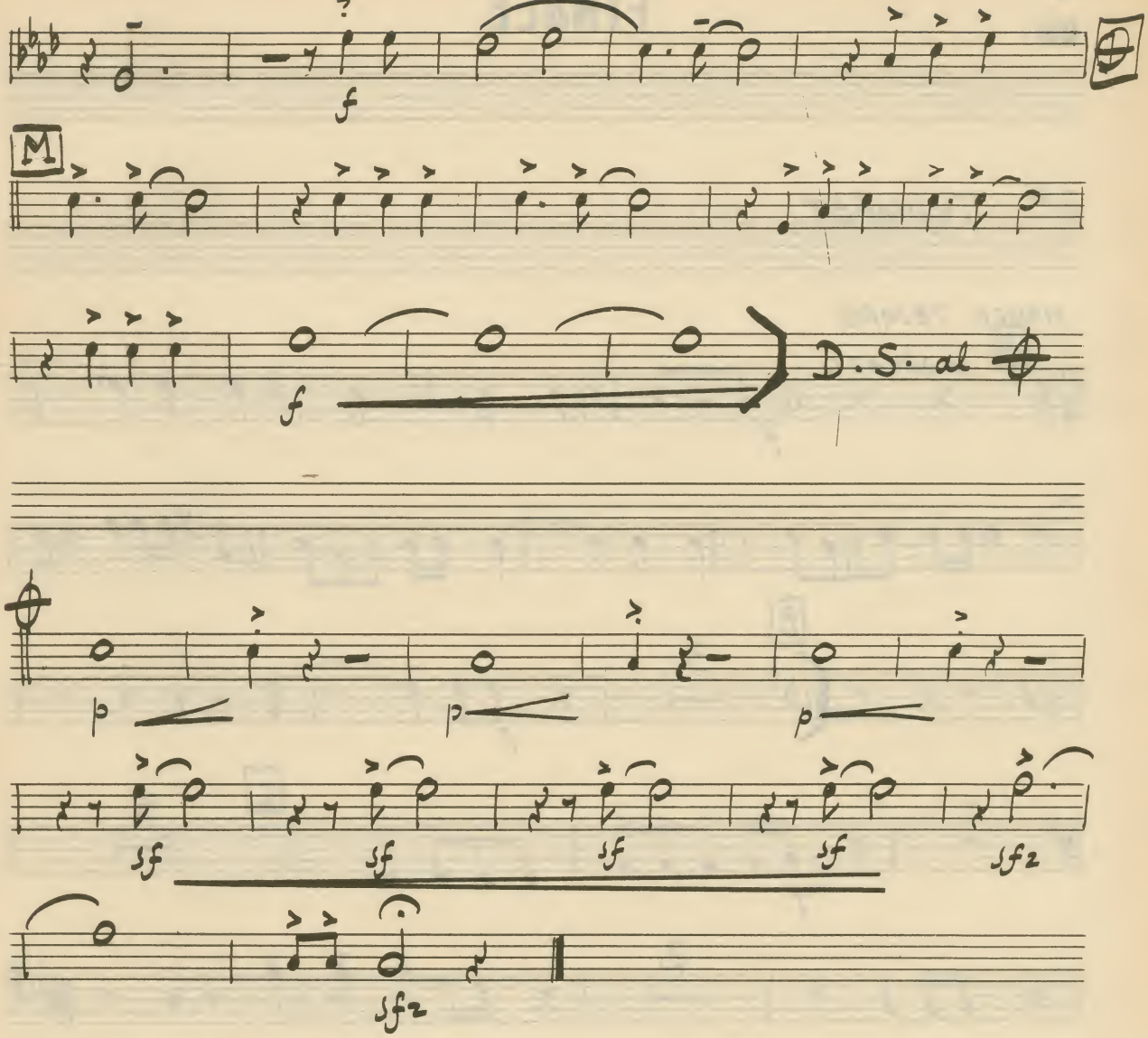

D
6
3
I
II
fine
WALK OFF
2

2nd Trumpet

REPORT FROM THE CARIBBEAN




F
G
H
I
OPEN
J
K
L

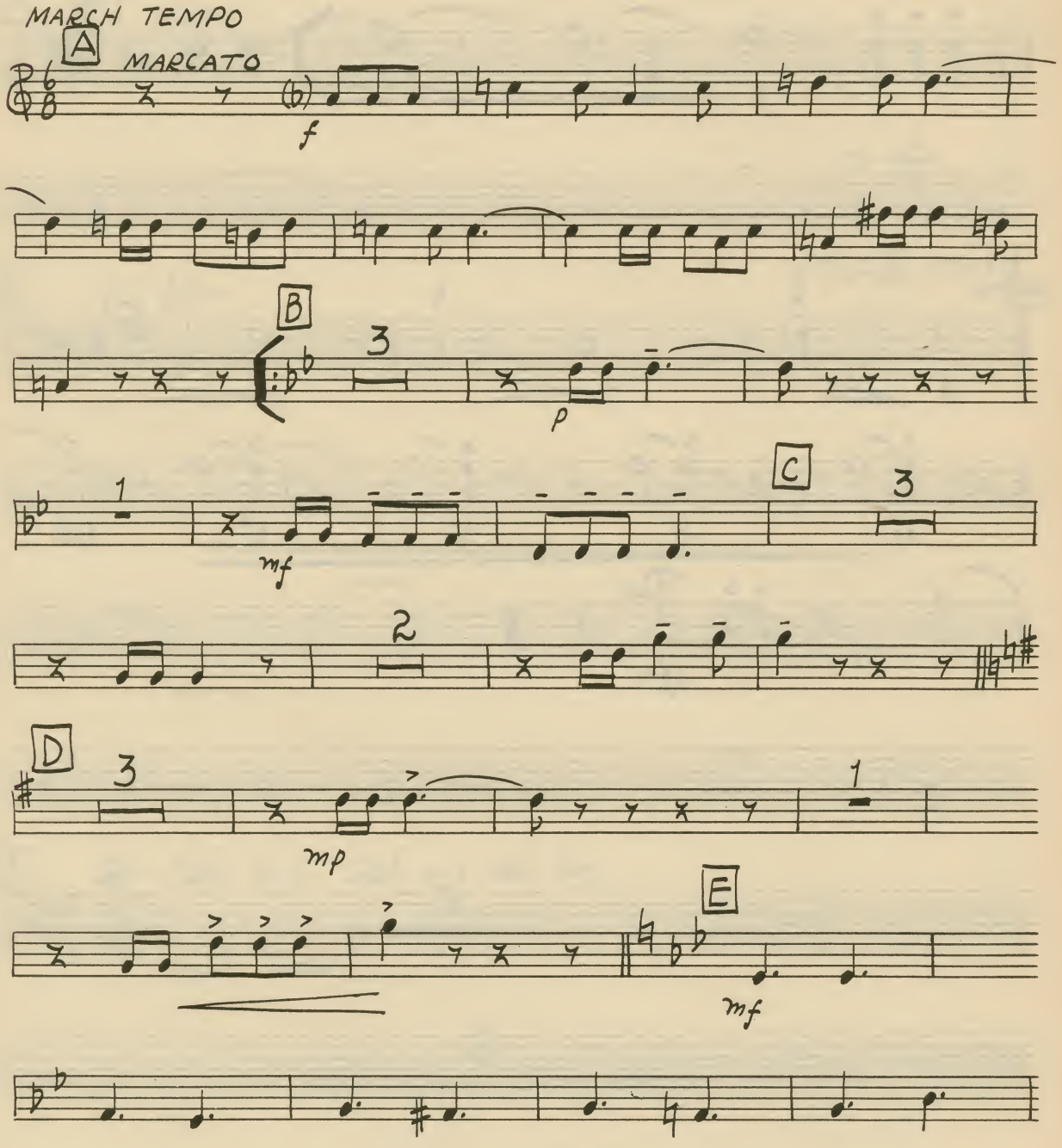

M
D.S. al

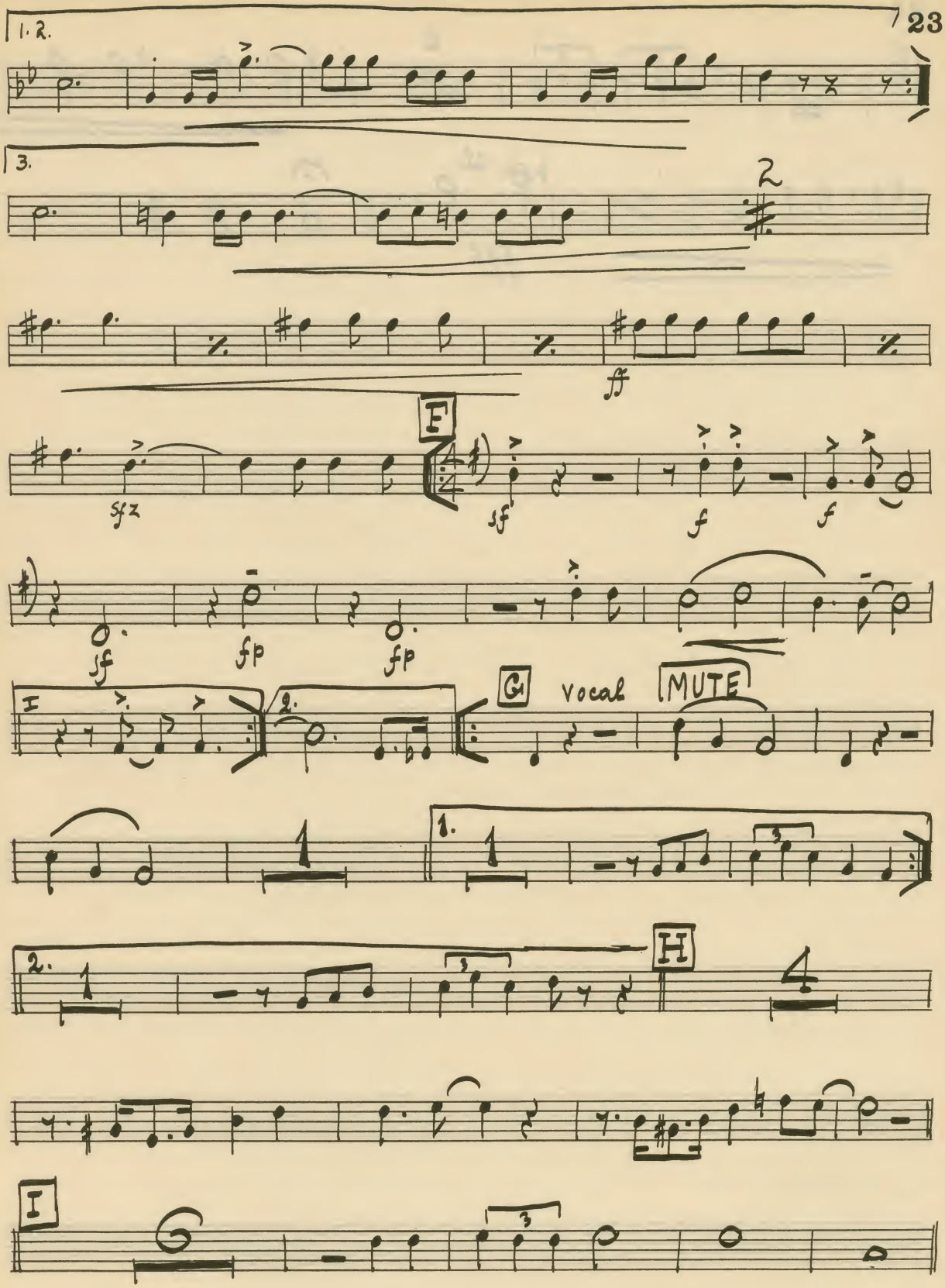
FINALE

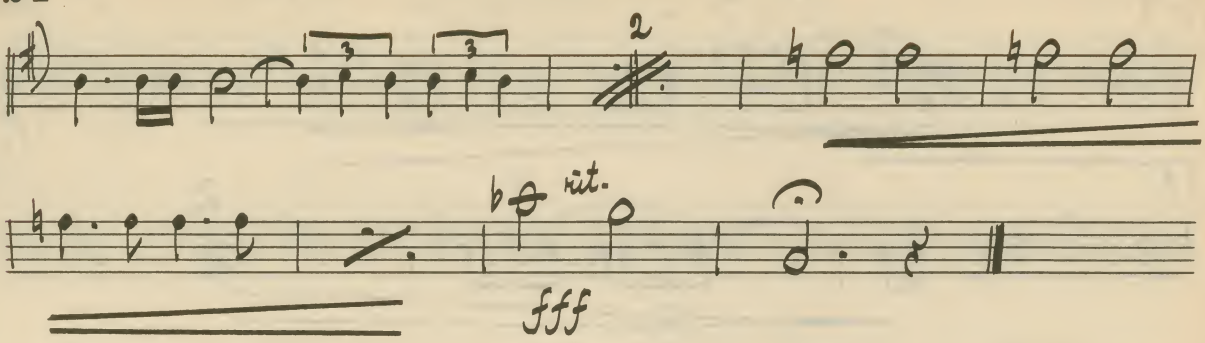
2ND TRUMPET

MARCH TEMPO

A MARCATO



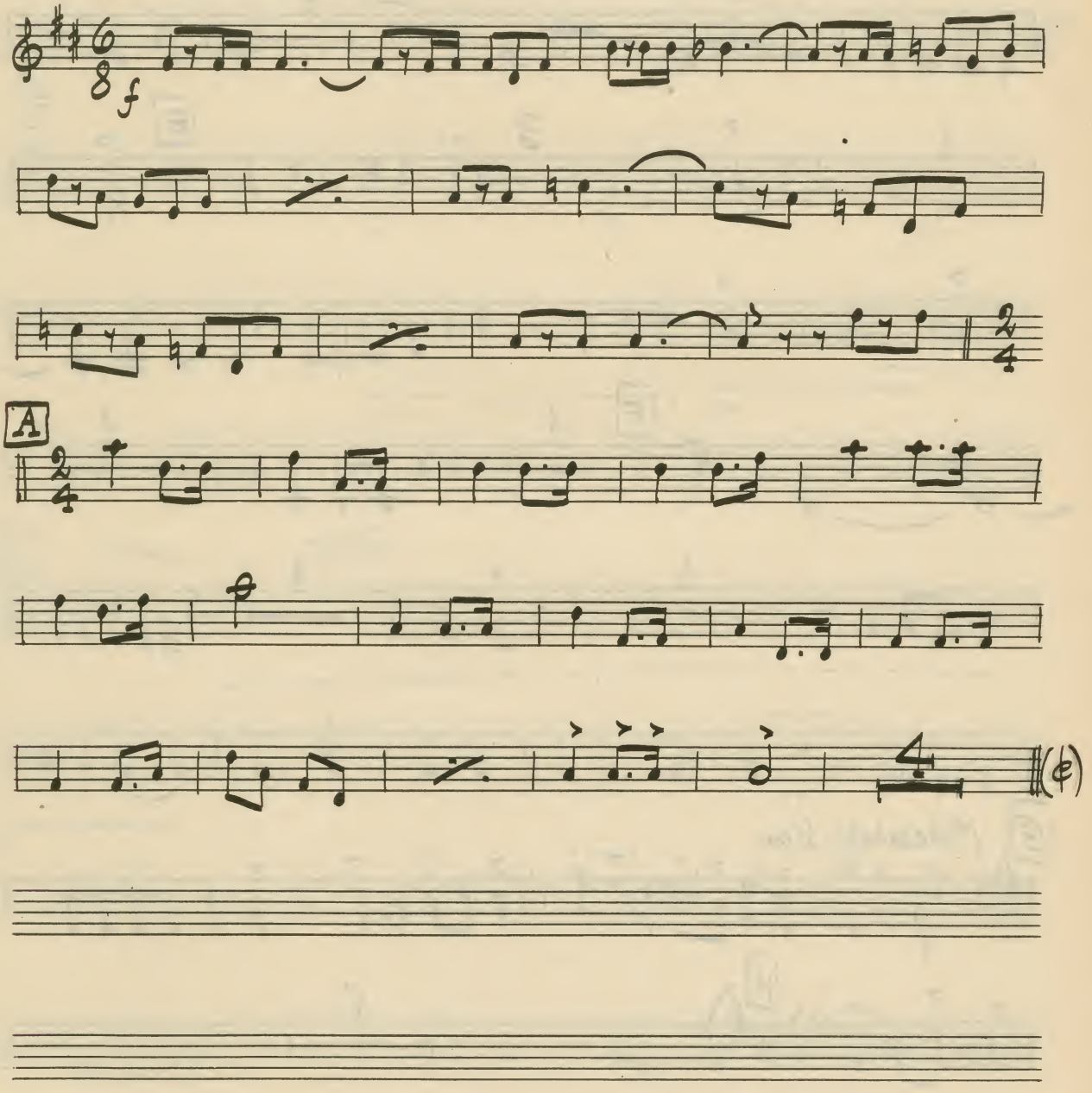

1.2.
3.
2
ff
F
sfz
sf
f
f
sf
fp
fp
I
2.
G
vocal
MUTE
1.
1
2.
1
H
4
I

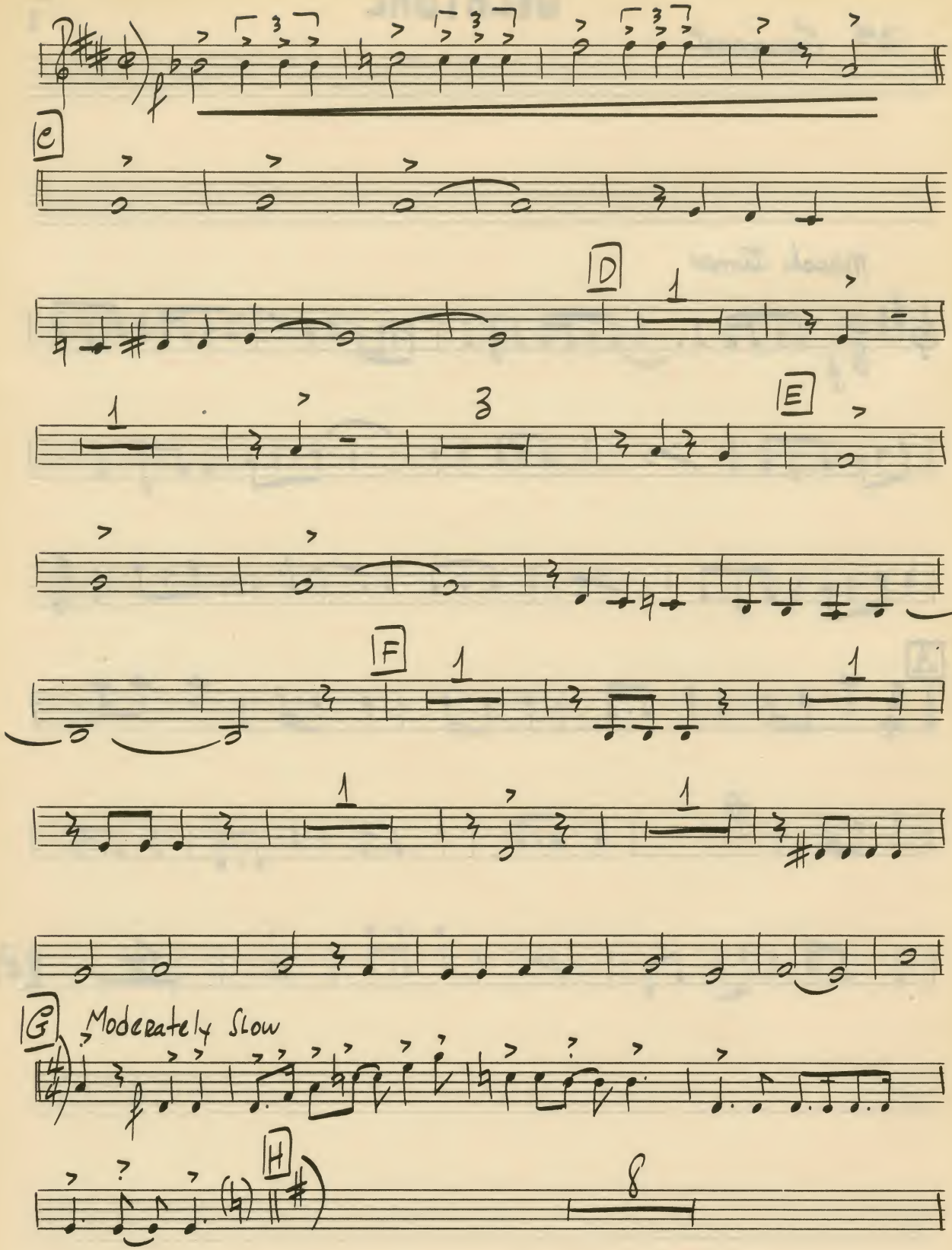

2
rit.
fff

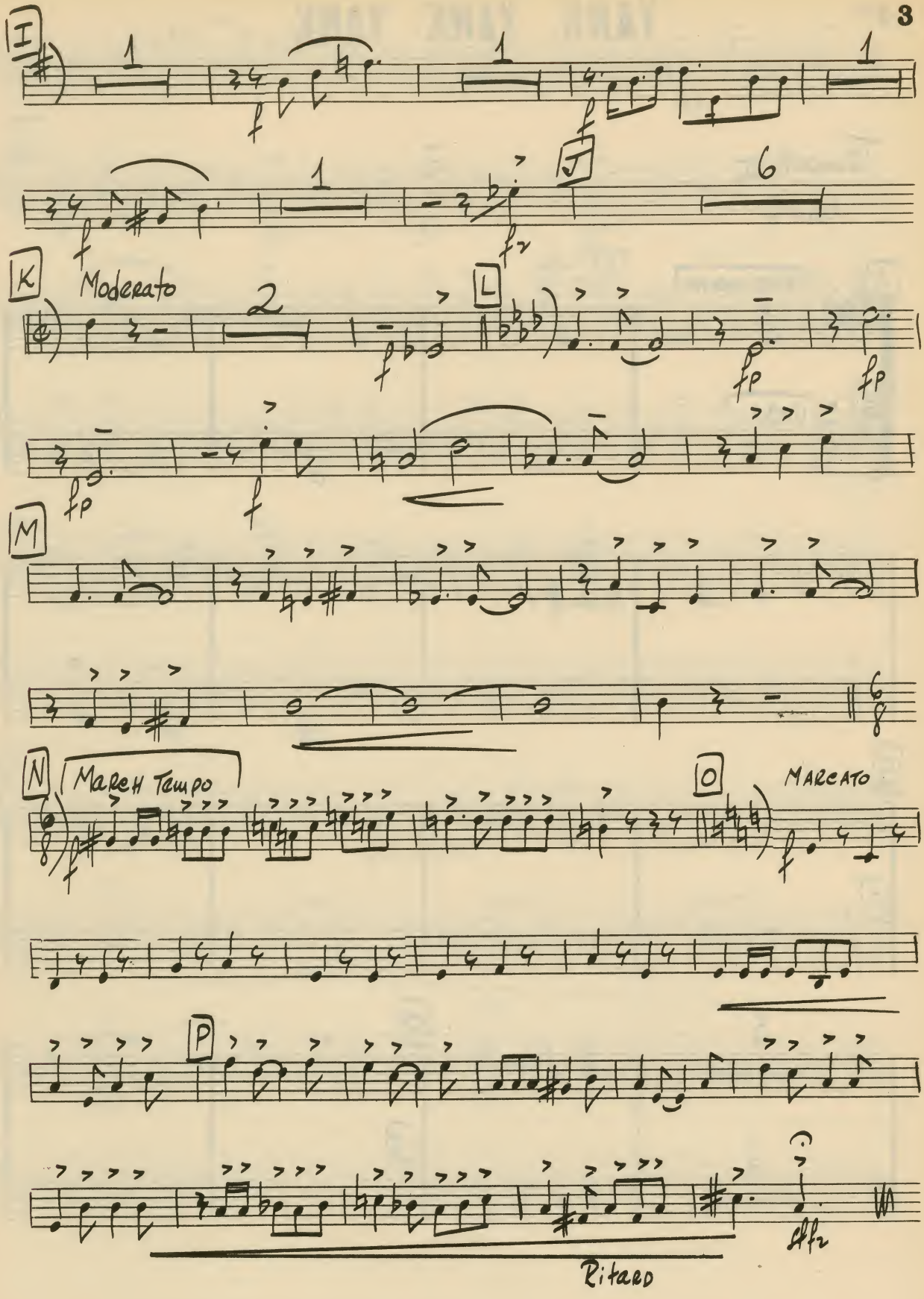
OVERTURE

3rd Trumpet

march tempo



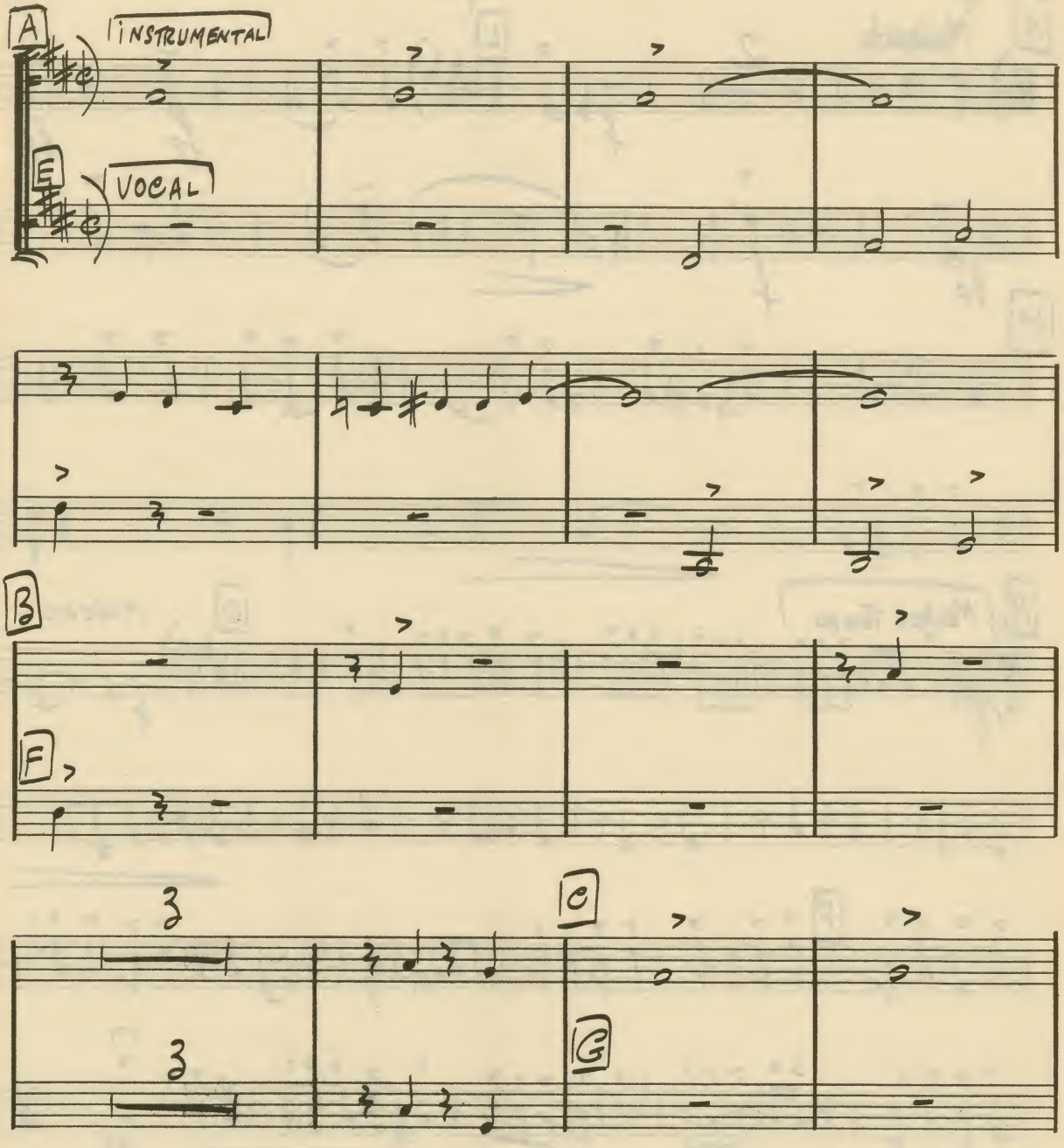

C
D
1
E
F
G
Moderately Slow
H
8

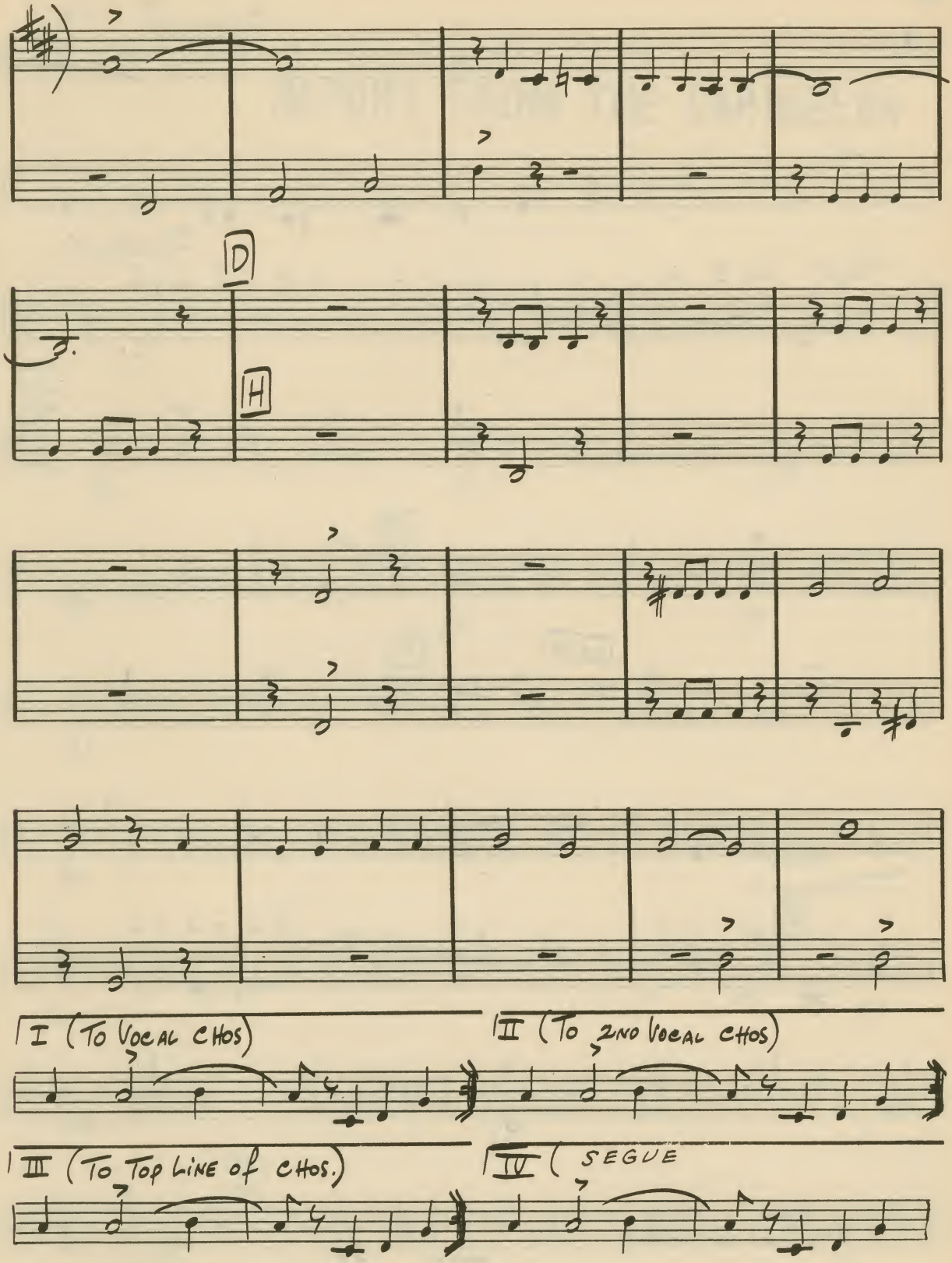

I
J
K
Moderato
L
M
N
March Tempo
O
MARCATO
P
Ritard

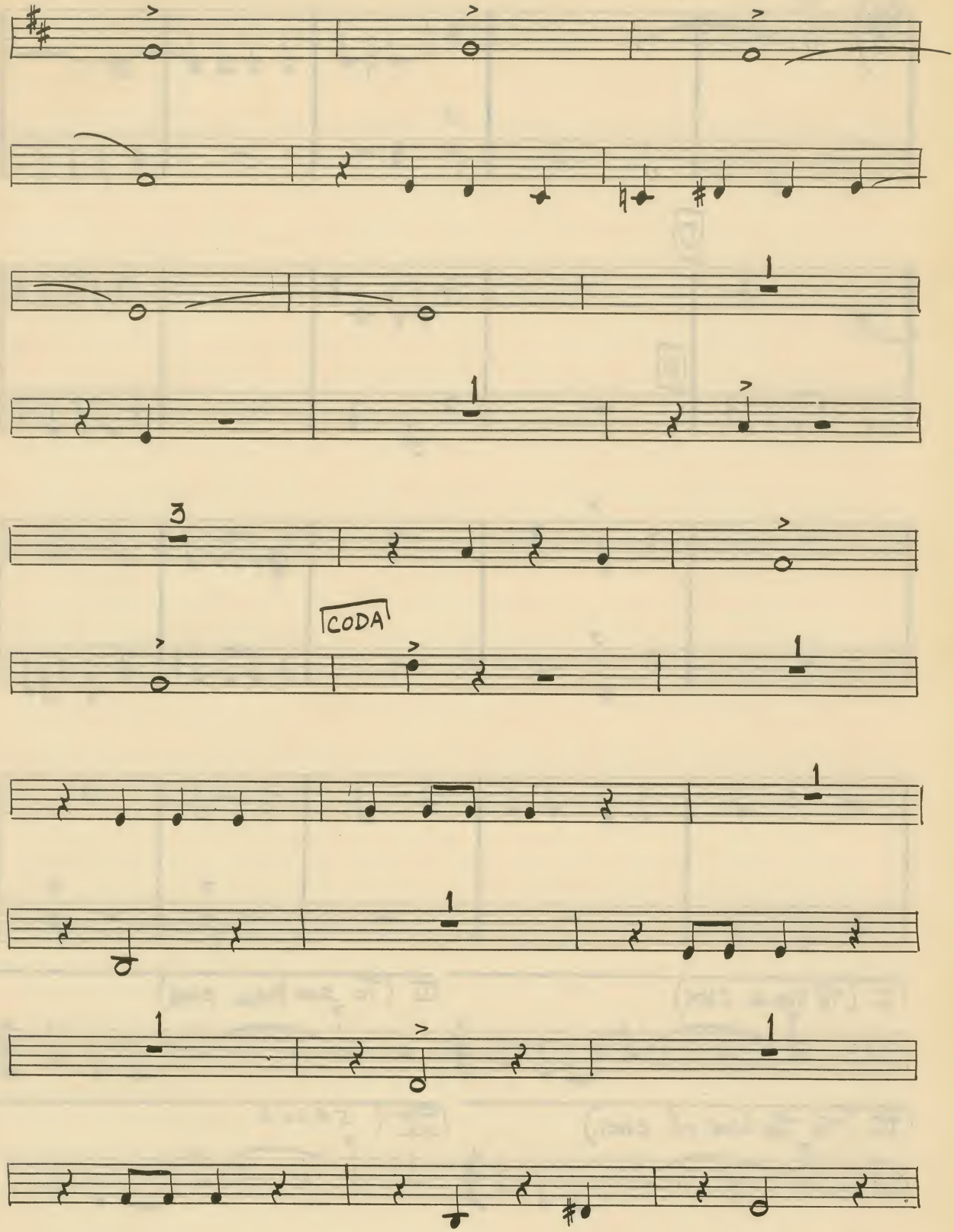
YANK YANK YANK

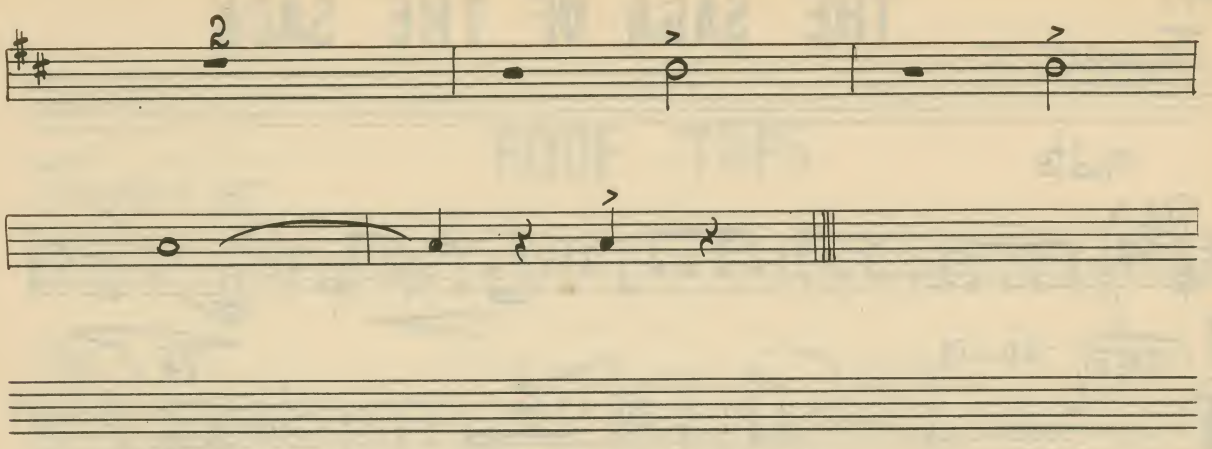
Trumpet III

Mod to

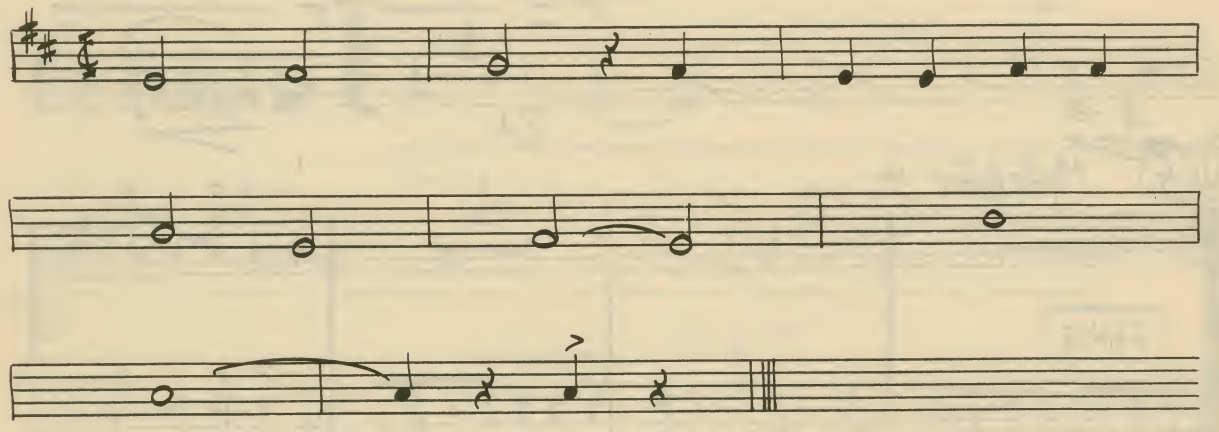



D
H
I (To Vocal Chos)
II (To 2no Vocal Chos)
III (To Top Line of Chos.)
IV (SEGUE


CODA



WALK OFF



THE SAGA OF THE SACK

Trumpet III

Mod to

A VERSE AD LIB

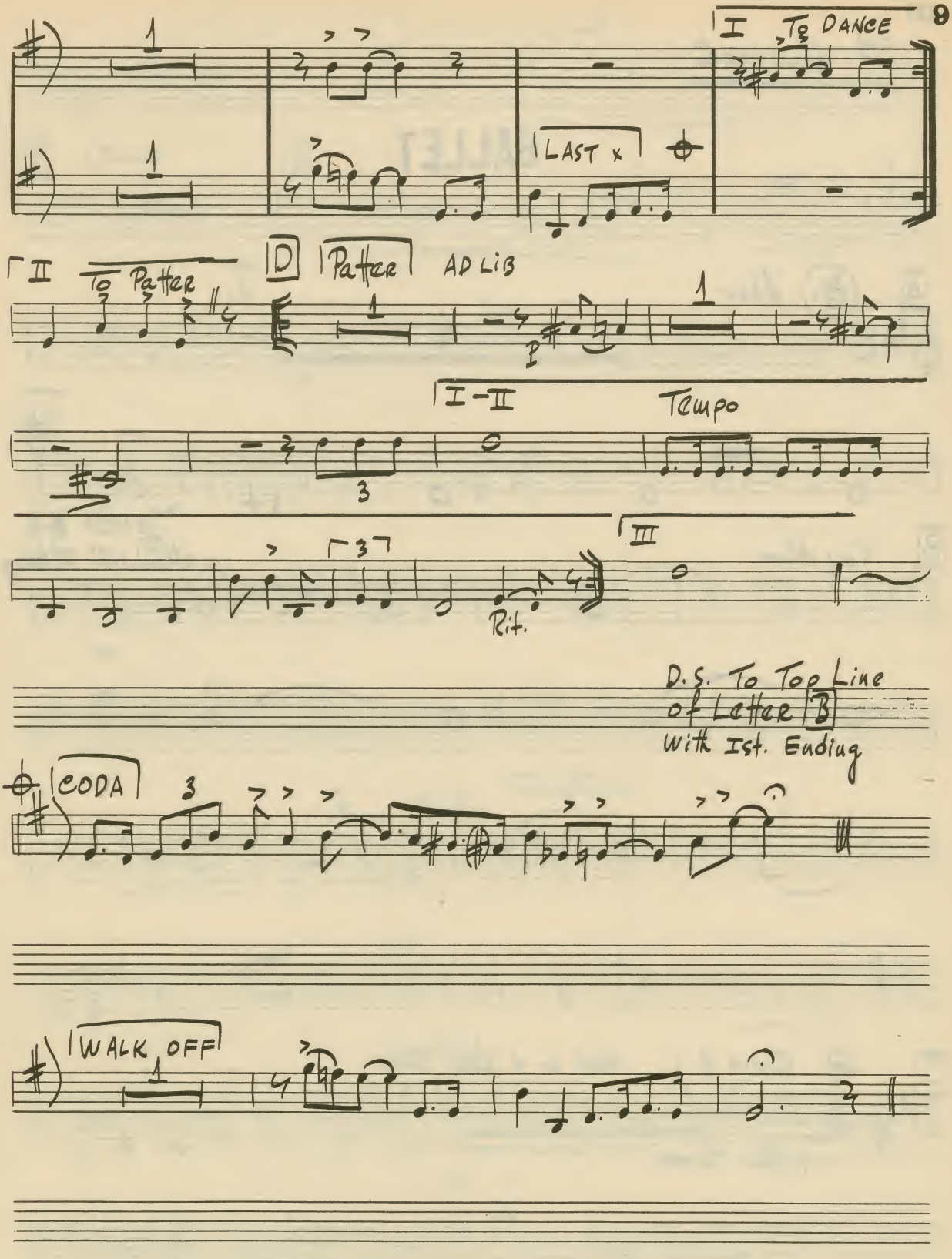
Rit.

Rit.

B Moderate 4

DANCE

C


I To DANCE
LAST x
II To Patter
D Patter AD LIB
I-II Tempo
Rit.
III
D.S. To Top Line of Letter B with 1st. Ending
CODA
WALK OFF

3rd Trumpet

BALLET

A Slow

4

to CODA # 1

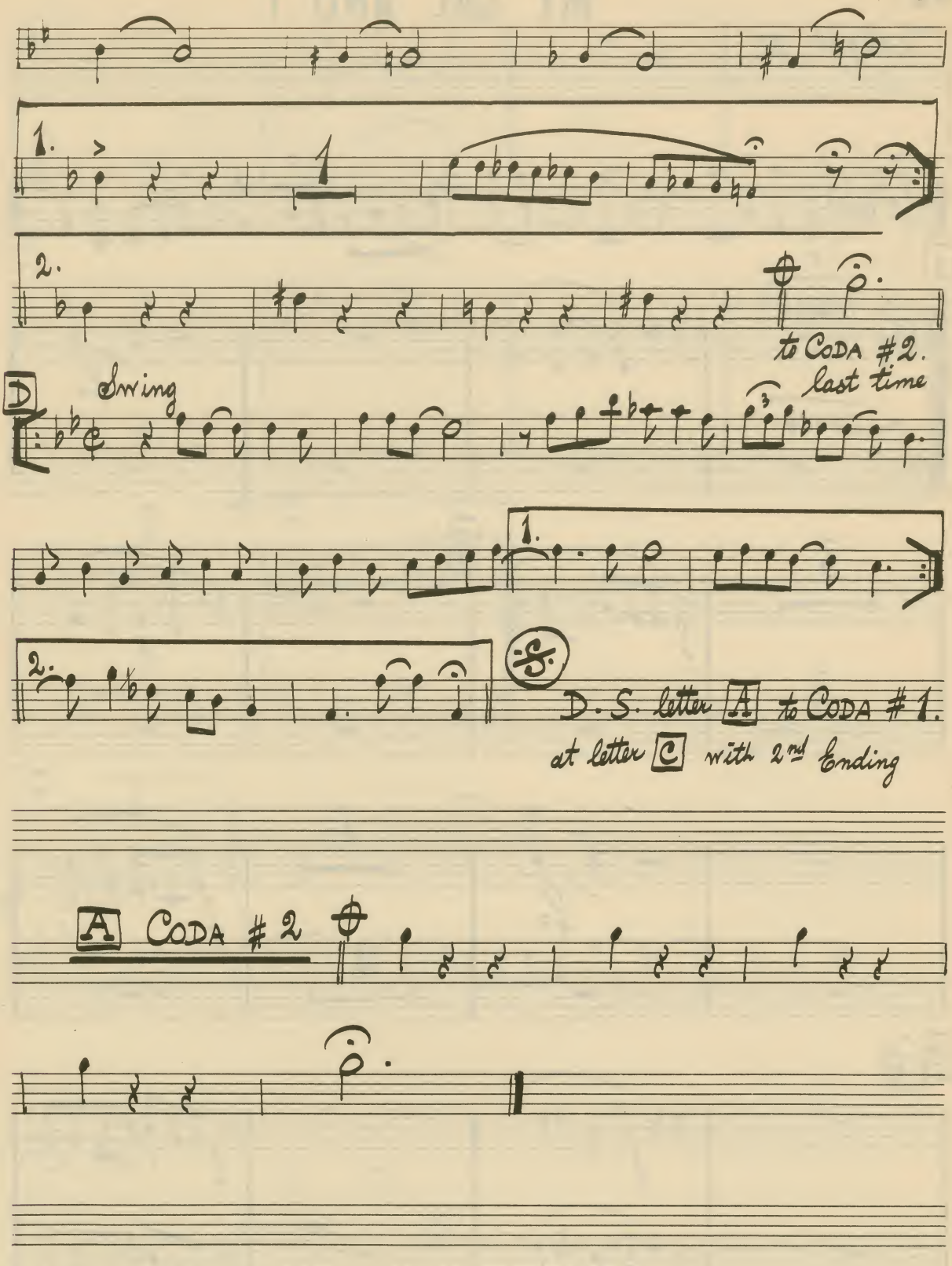
B Very Slow at C with 2nd ending

accel

C CODA # 1. Fast in 1. last time

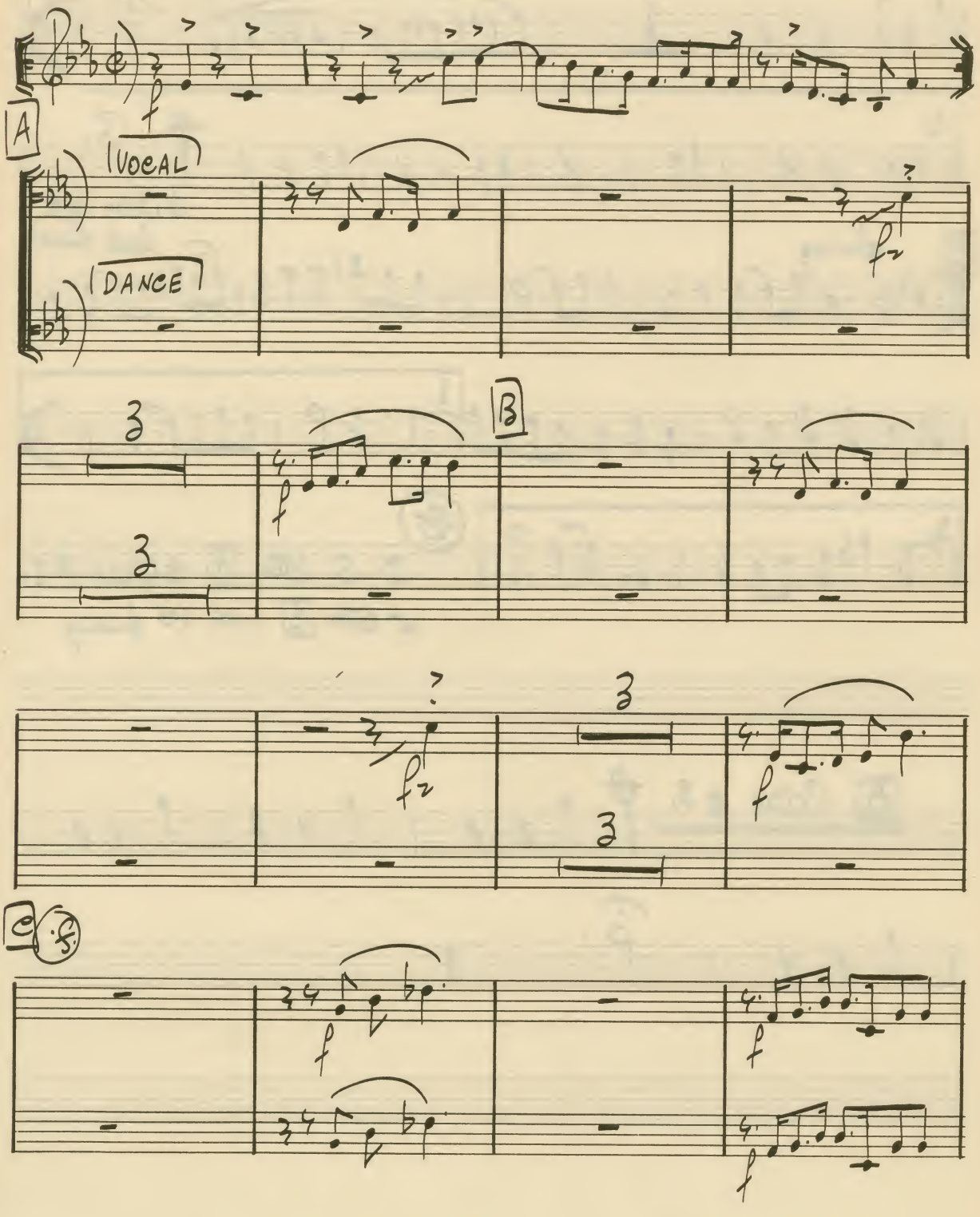
Waltz tempo

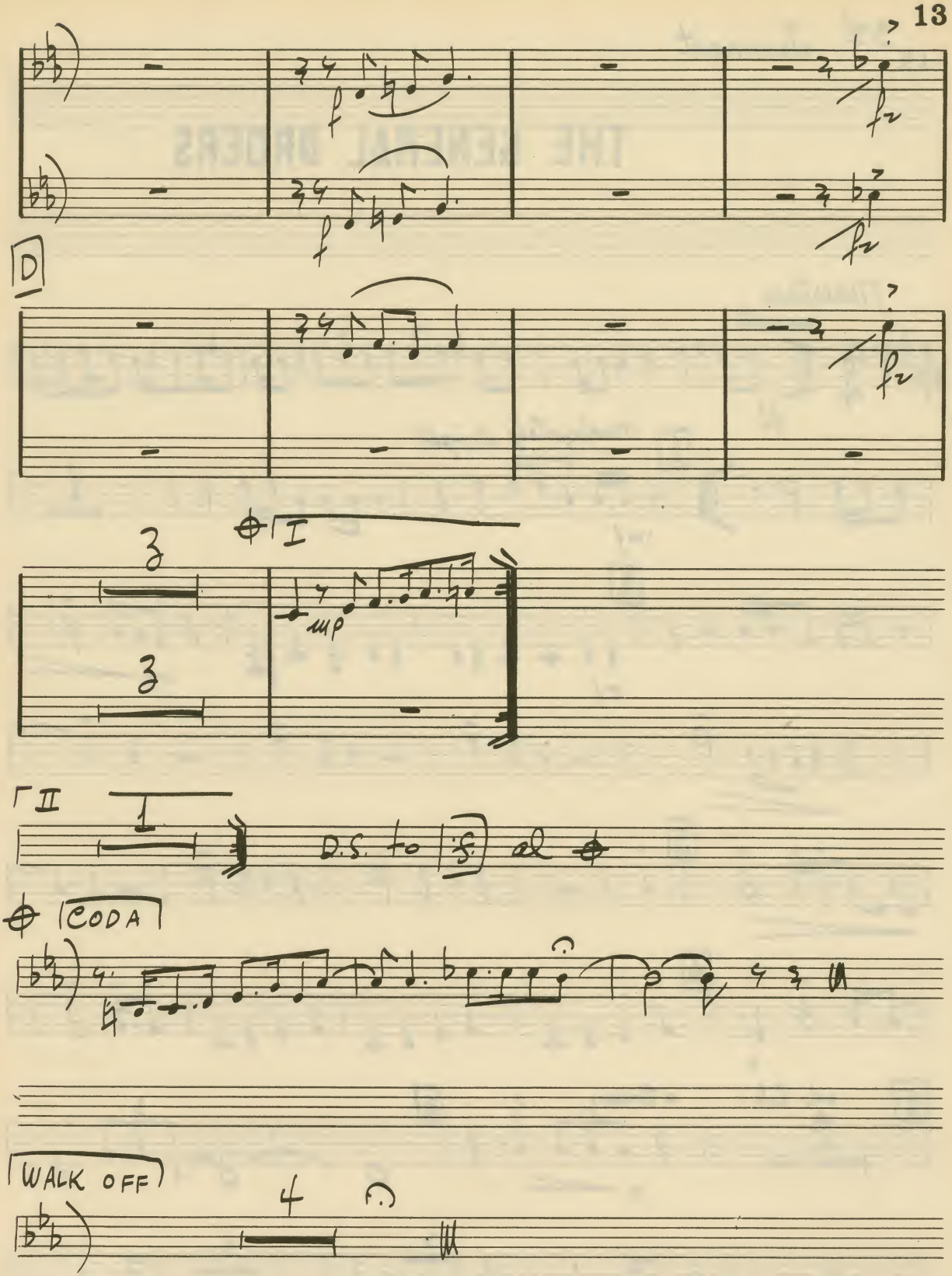
4


1.
2.
to CODA #2.
last time
D
Swing
1.
2.
D.S. letter A to CODA #1.
at letter C with 2nd Ending
A CODA #2

MY GAL AND I

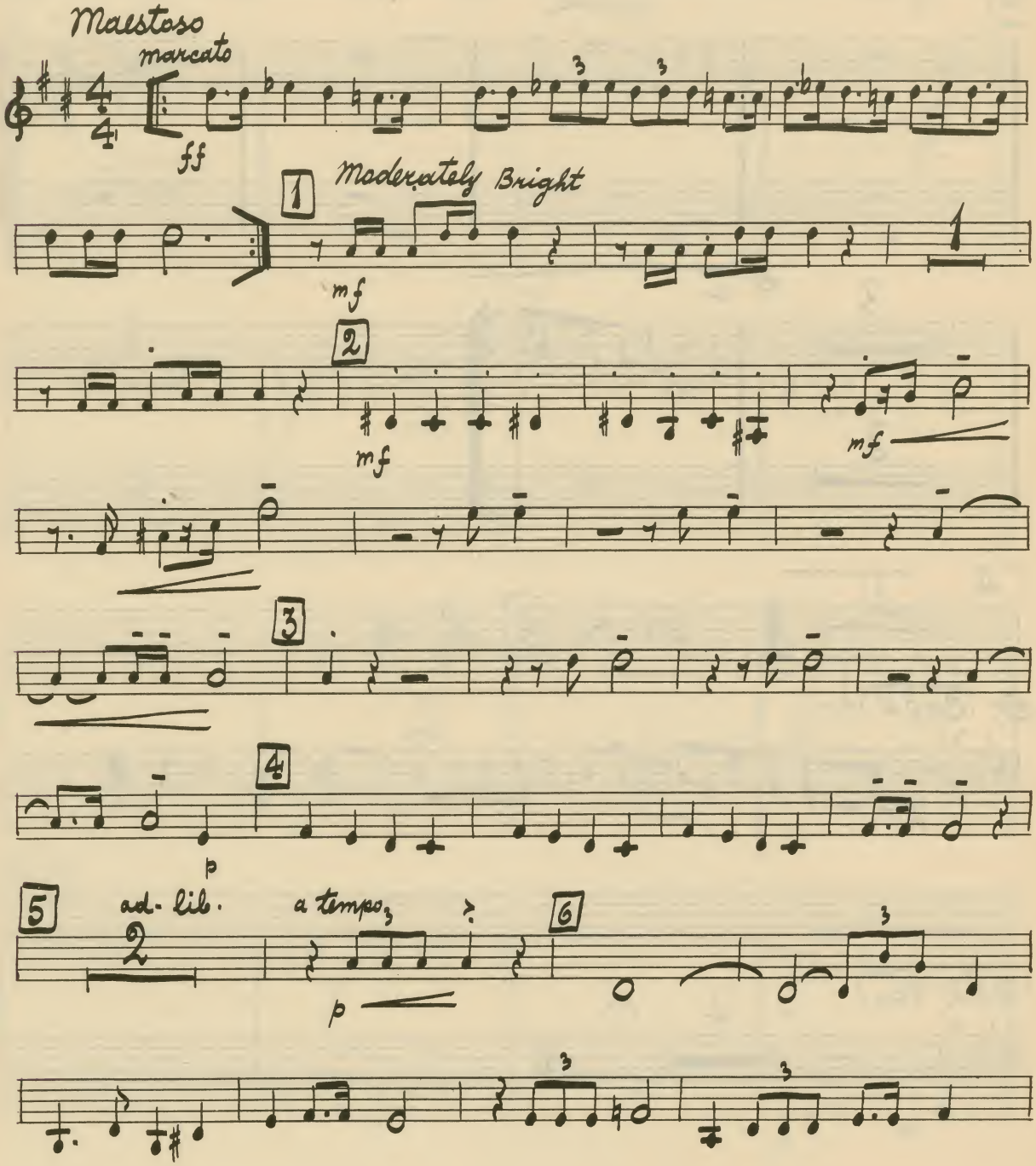
Trumpet III

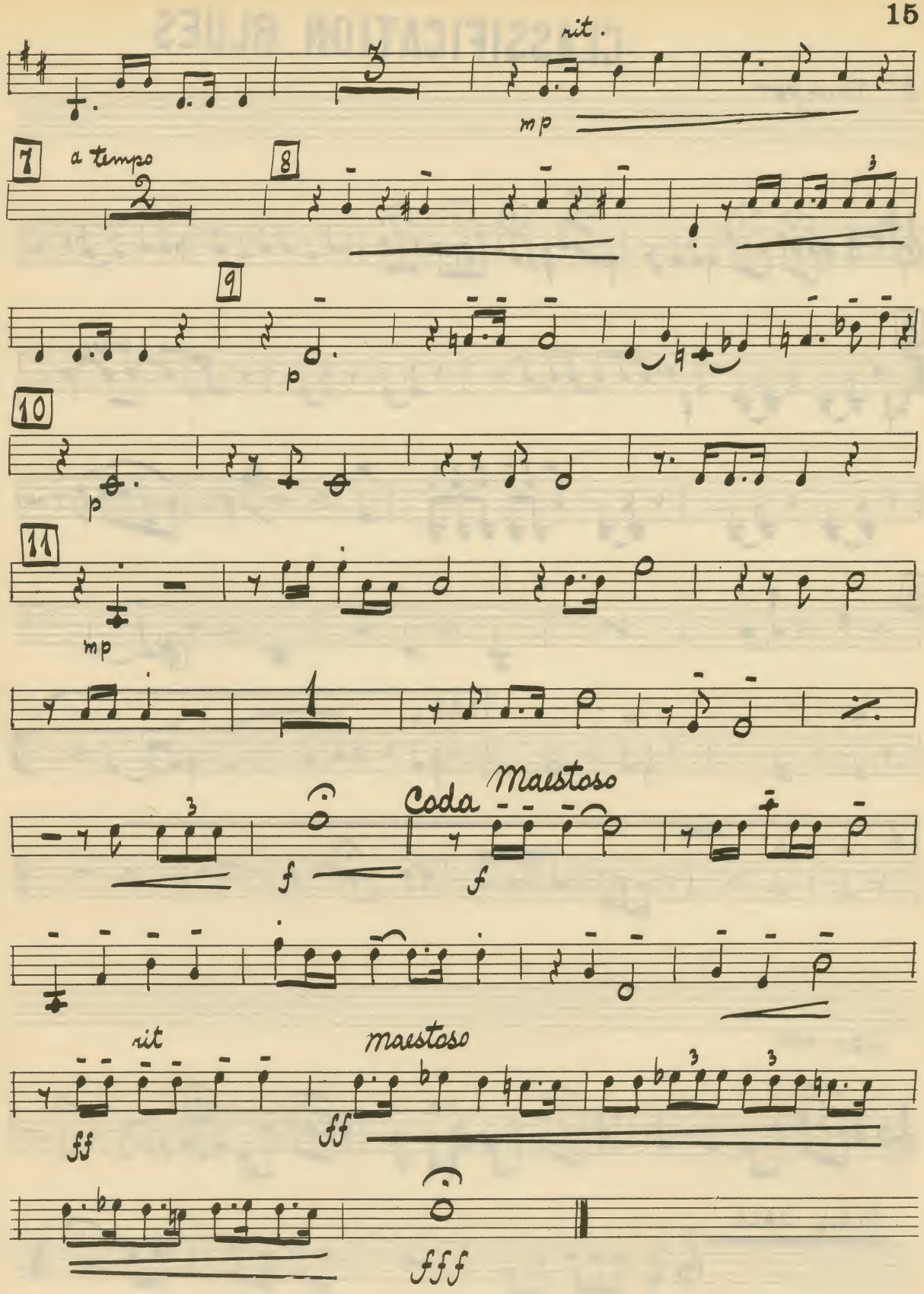



D
I
mp
II
I
D.S. to 𝄋 al
CODA
WALK OFF

3rd Trumpet

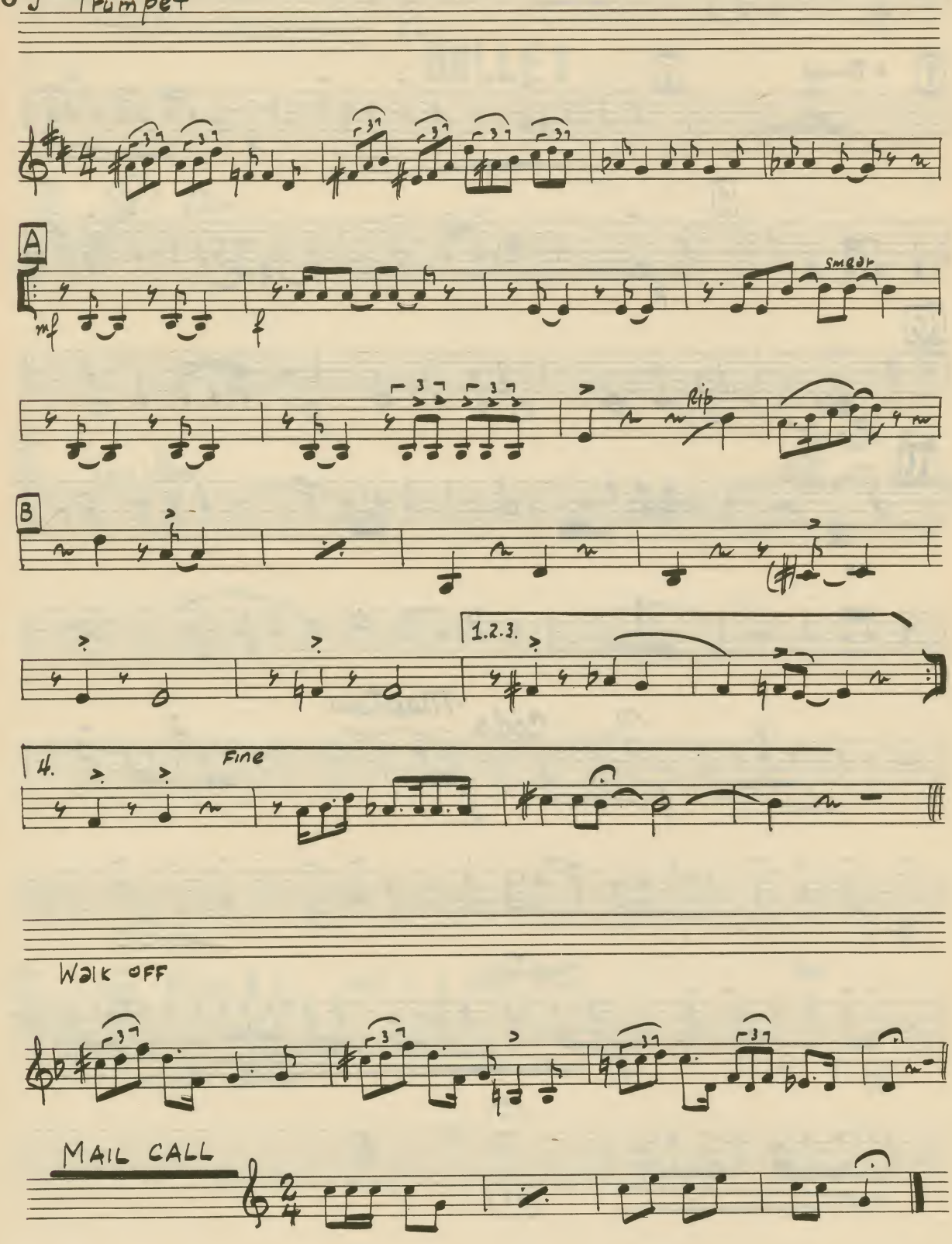
THE GENERAL ORDERS




rit.
mp
7
a tempo
2
8
9
p
10
p
11
mp
1
Coda
Maestoso
f
f
rit
maestoso
ff
ff
fff

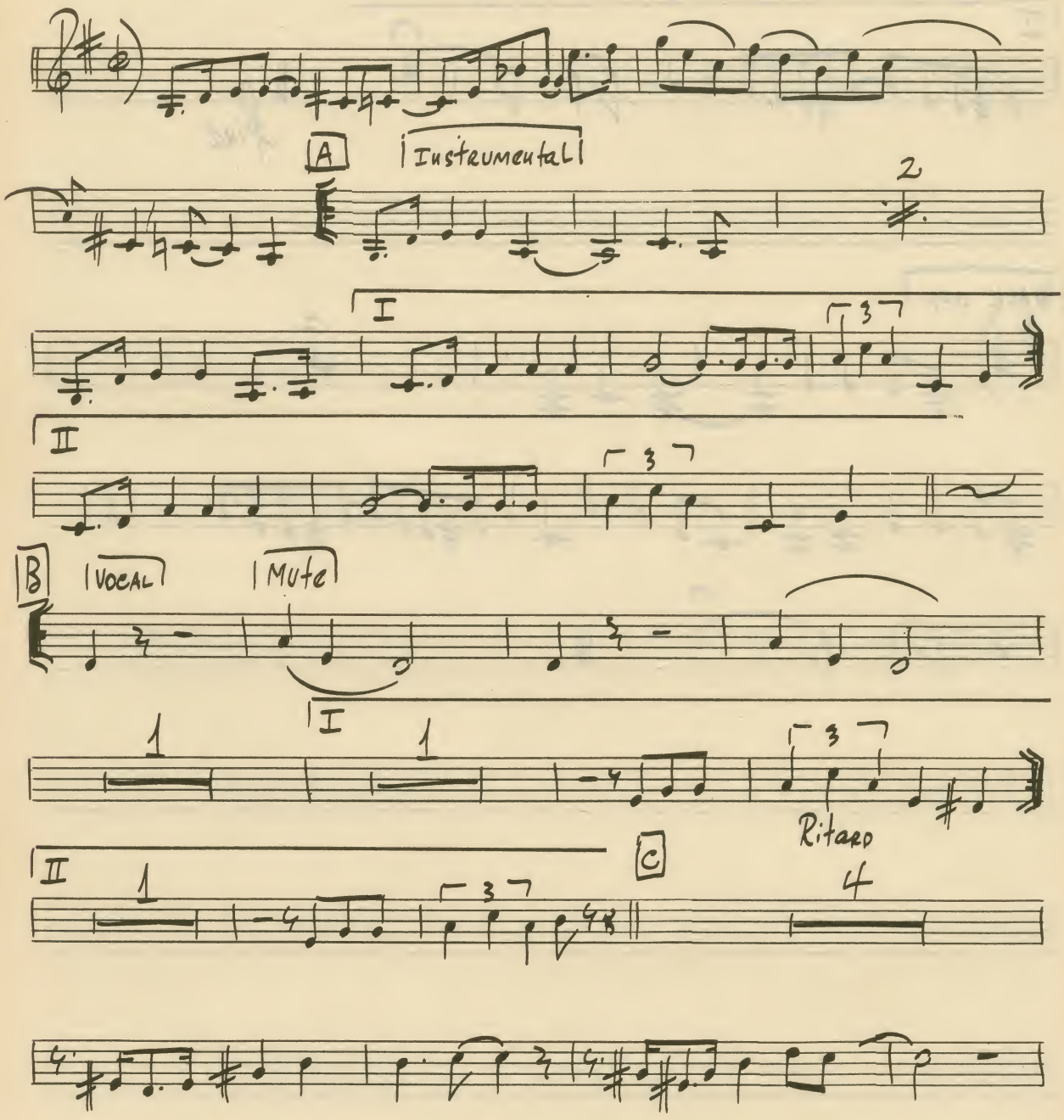
CLASSIFICATION BLUES

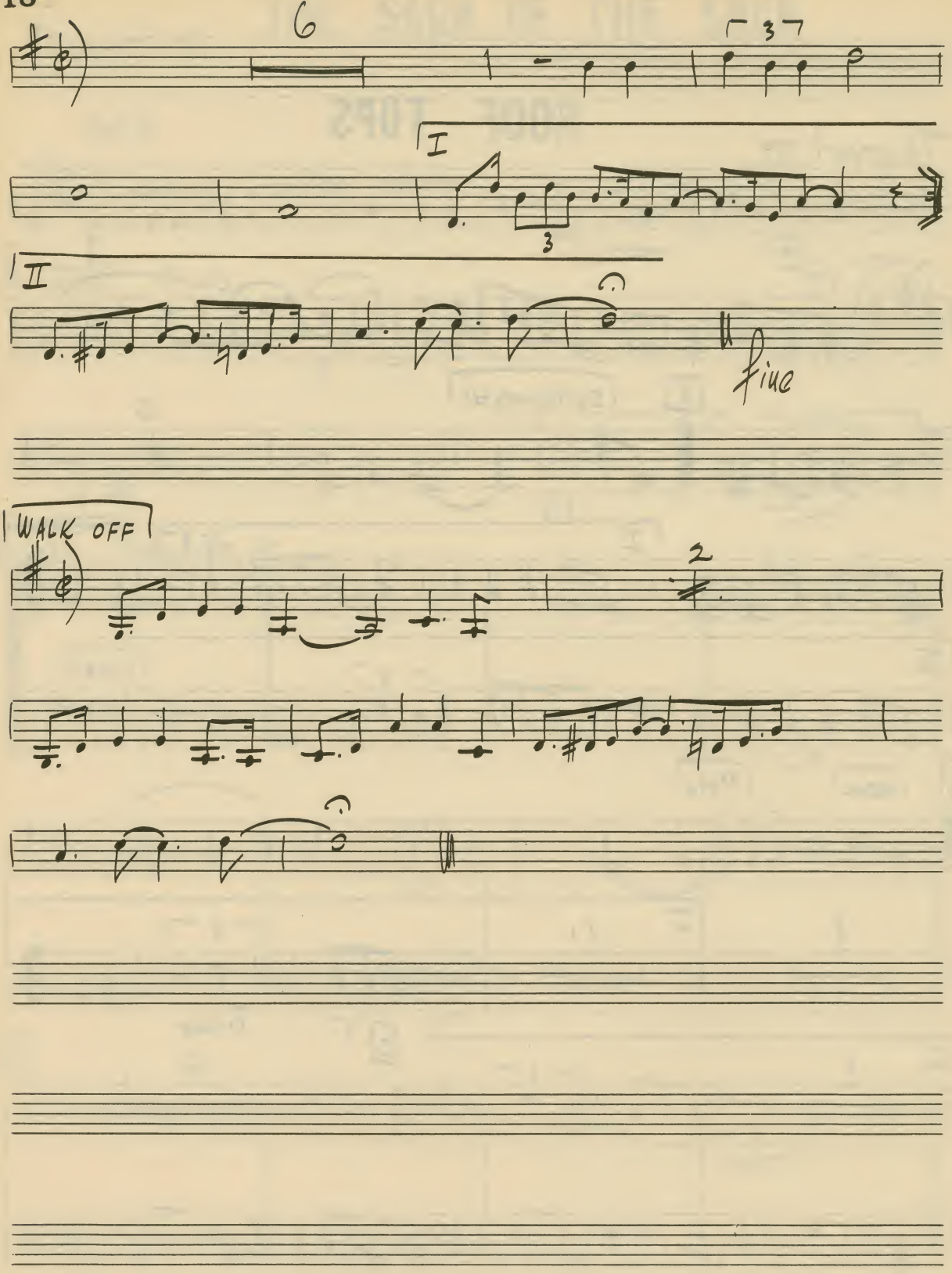
16 3rd Trumpet



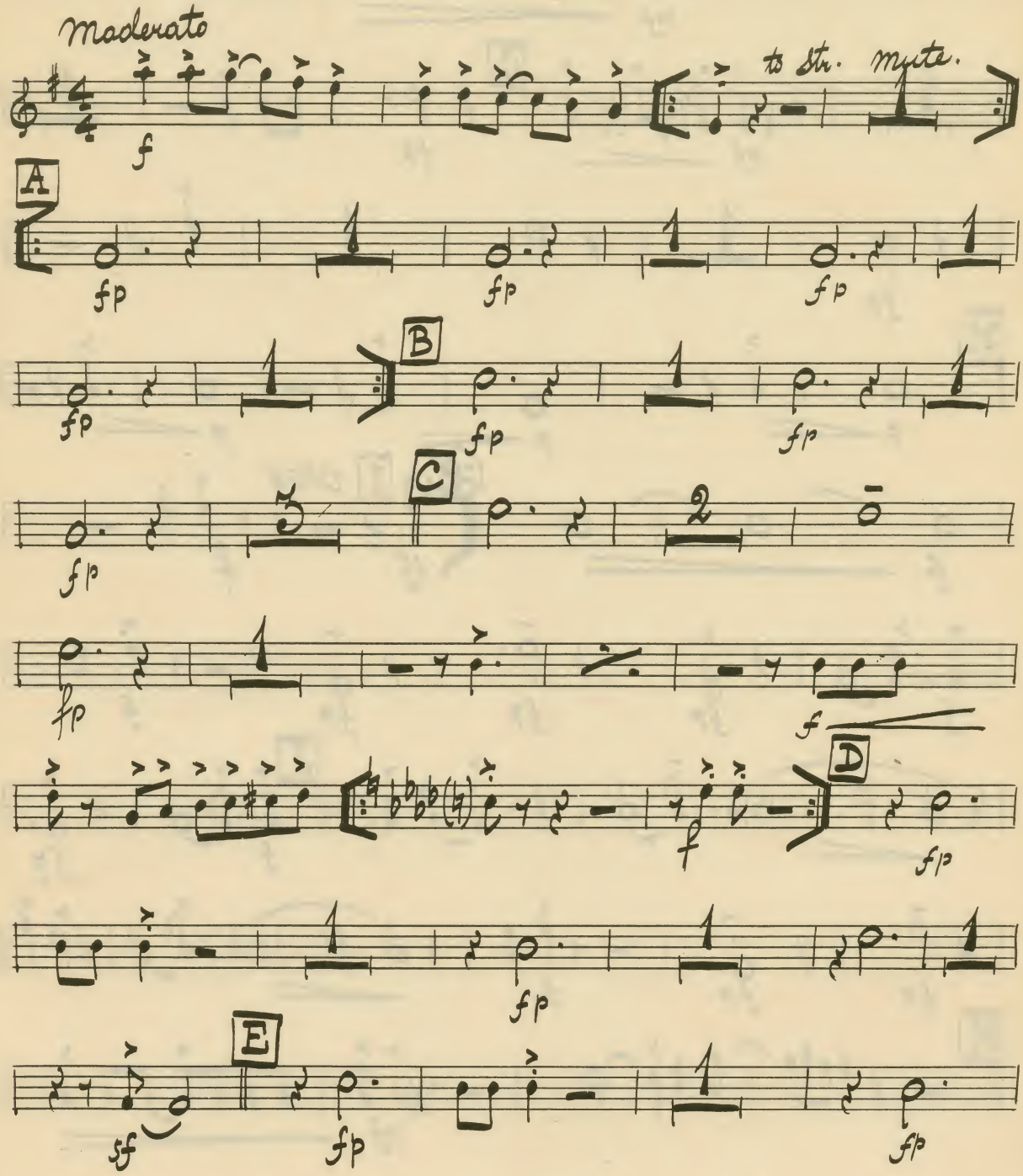
ROOF TOPS

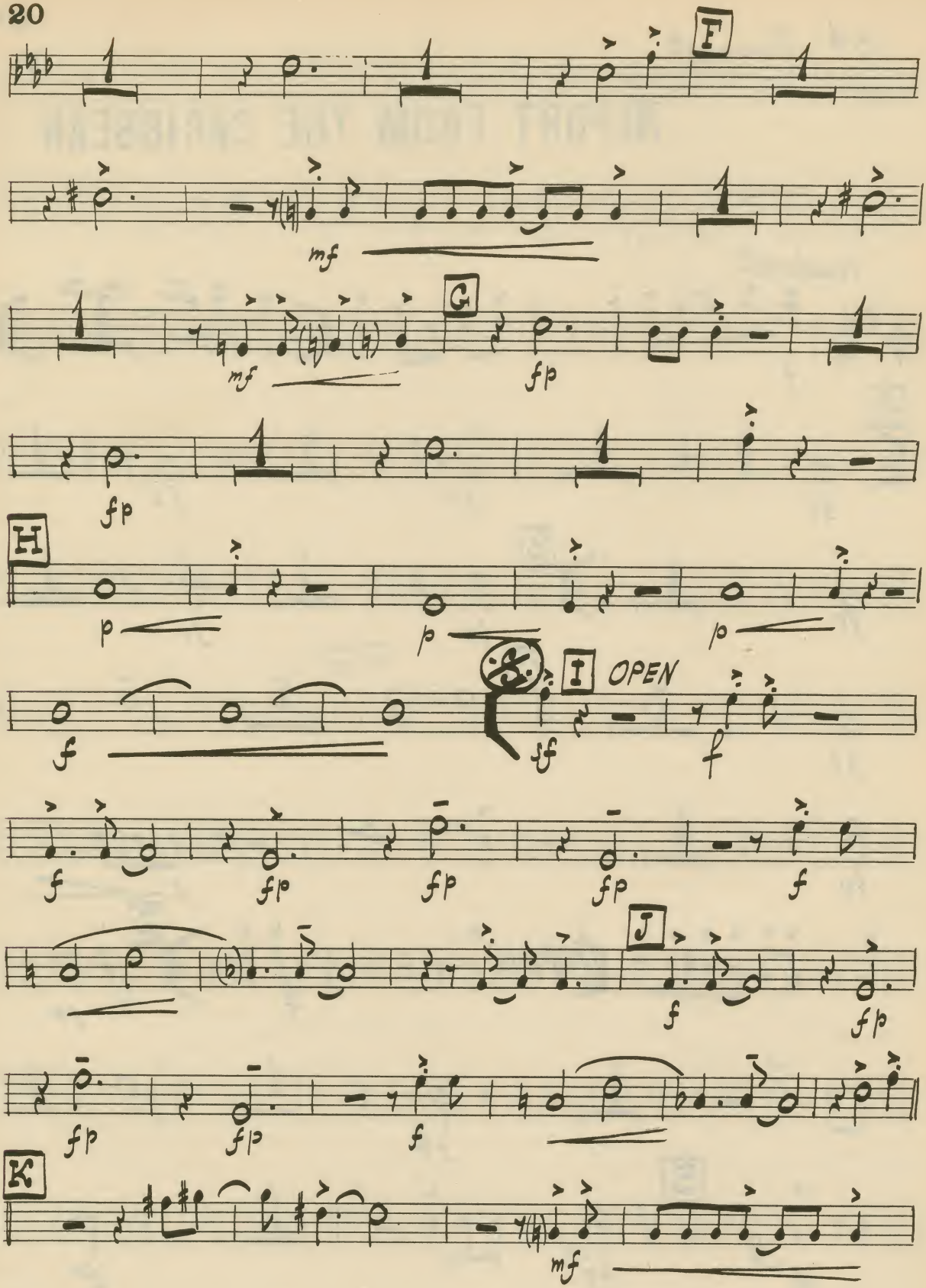
Trumpet III

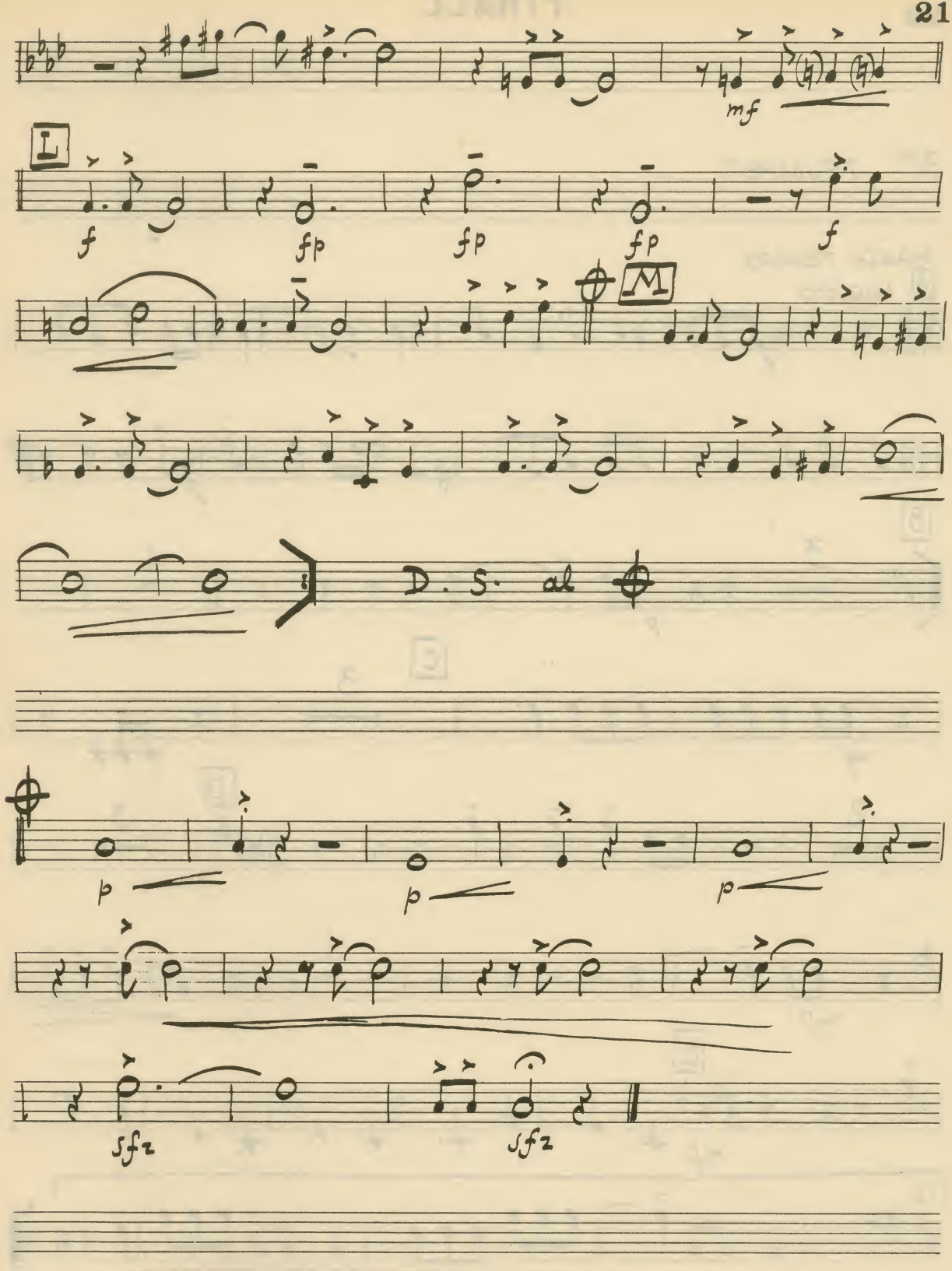



6
37
I
3
II
Fine
WALK OFF
2

REPORT FROM THE CARIBBEAN




F
mf
G
mf
fp
fp
H
p
p
p
I
OPEN
ff
f
f
fp
fp
fp
f
J
f
fp
fp
fp
f
K
mf

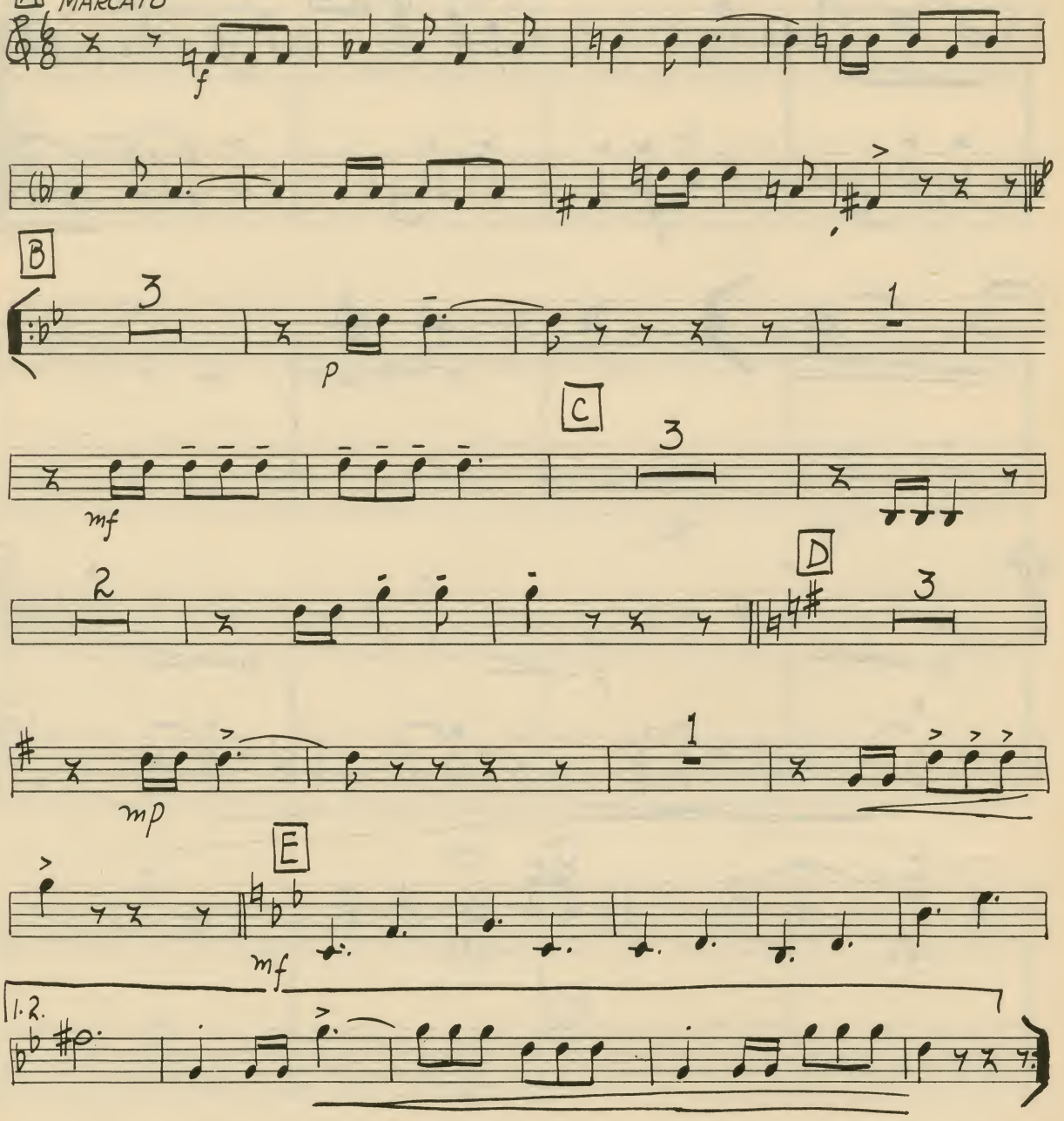

mf
L
f
fp
fp
fp
f
M
D. S. al
p
p
p
sfz
sfz

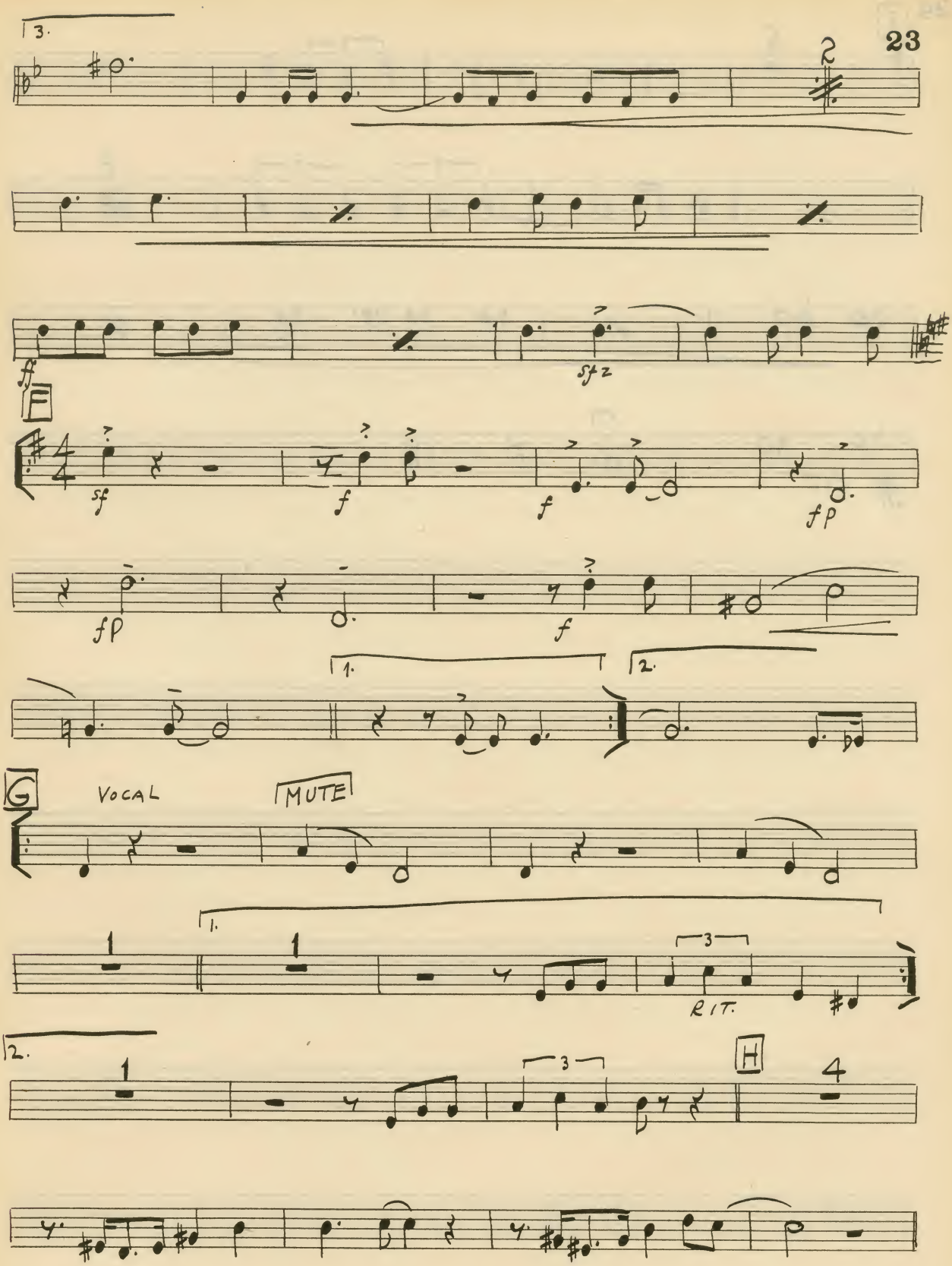
FINALE

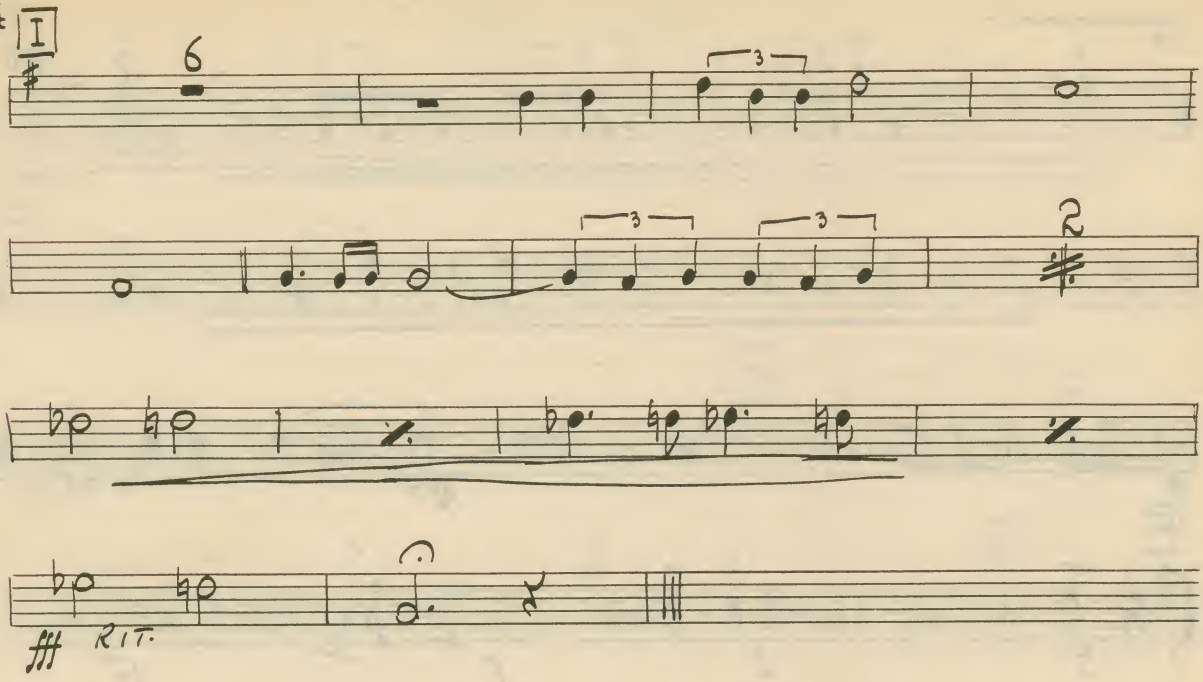
3RD TRUMPET

MARCH TEMPO

A MARCATO

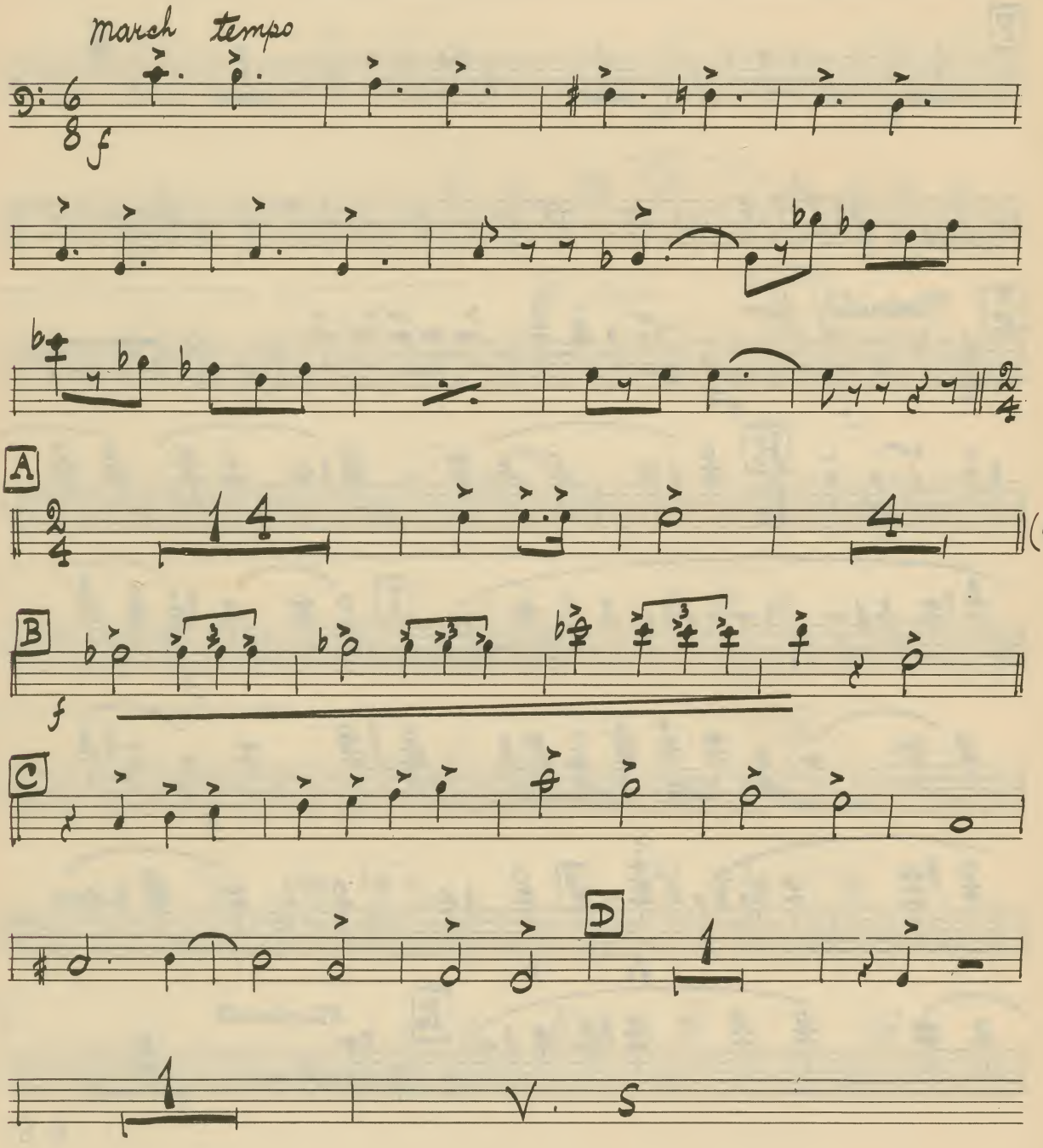


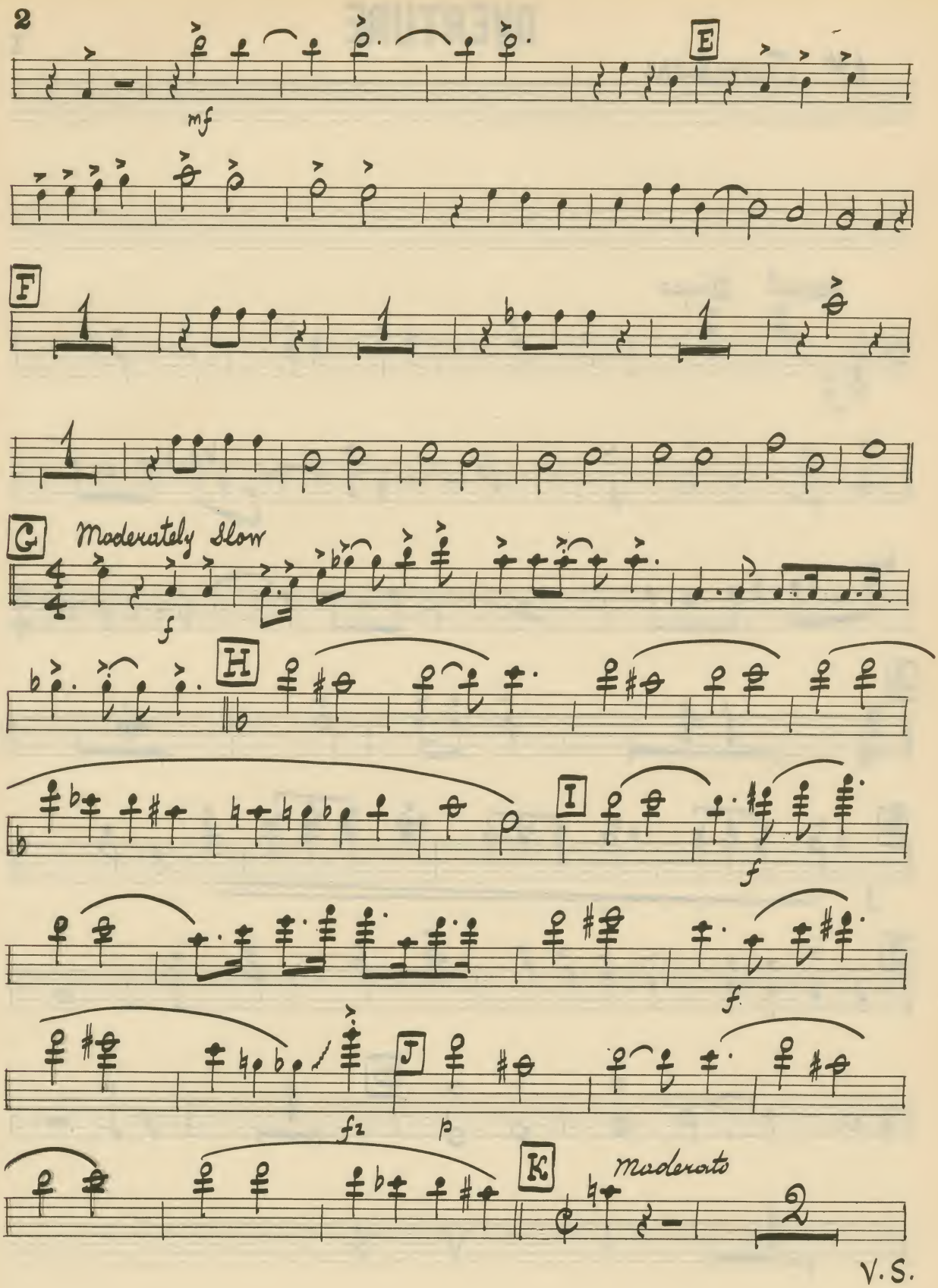

3.
2
ff
sfz
E
sf
f
f
fp
fp
f
1.
2.
G
VOCAL
MUTE
1.
1
1
3
RIT.
2.
1
3
H
4


I
6
3
3
3
2
RIT.

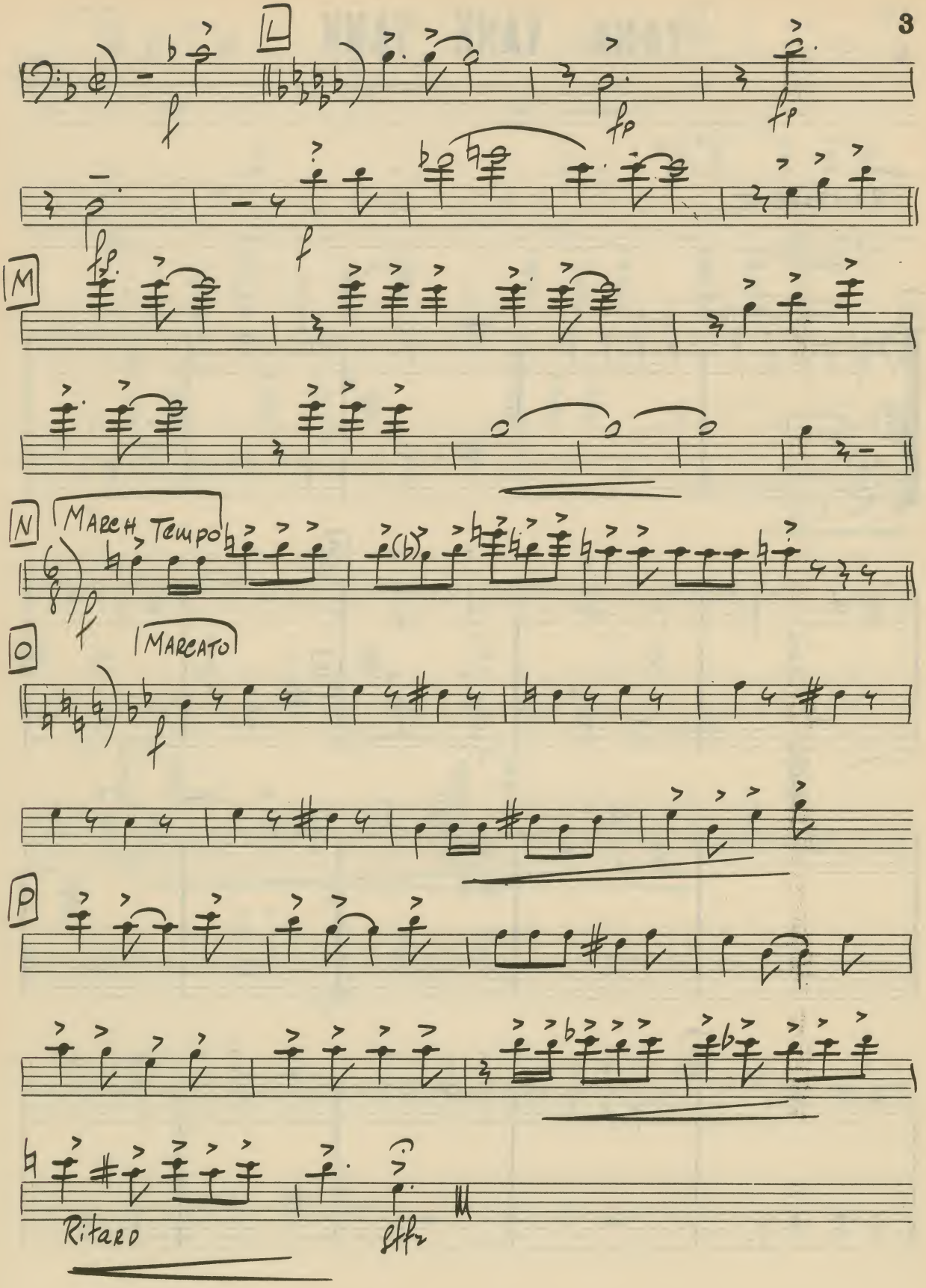
OVERTURE

1st Trombone





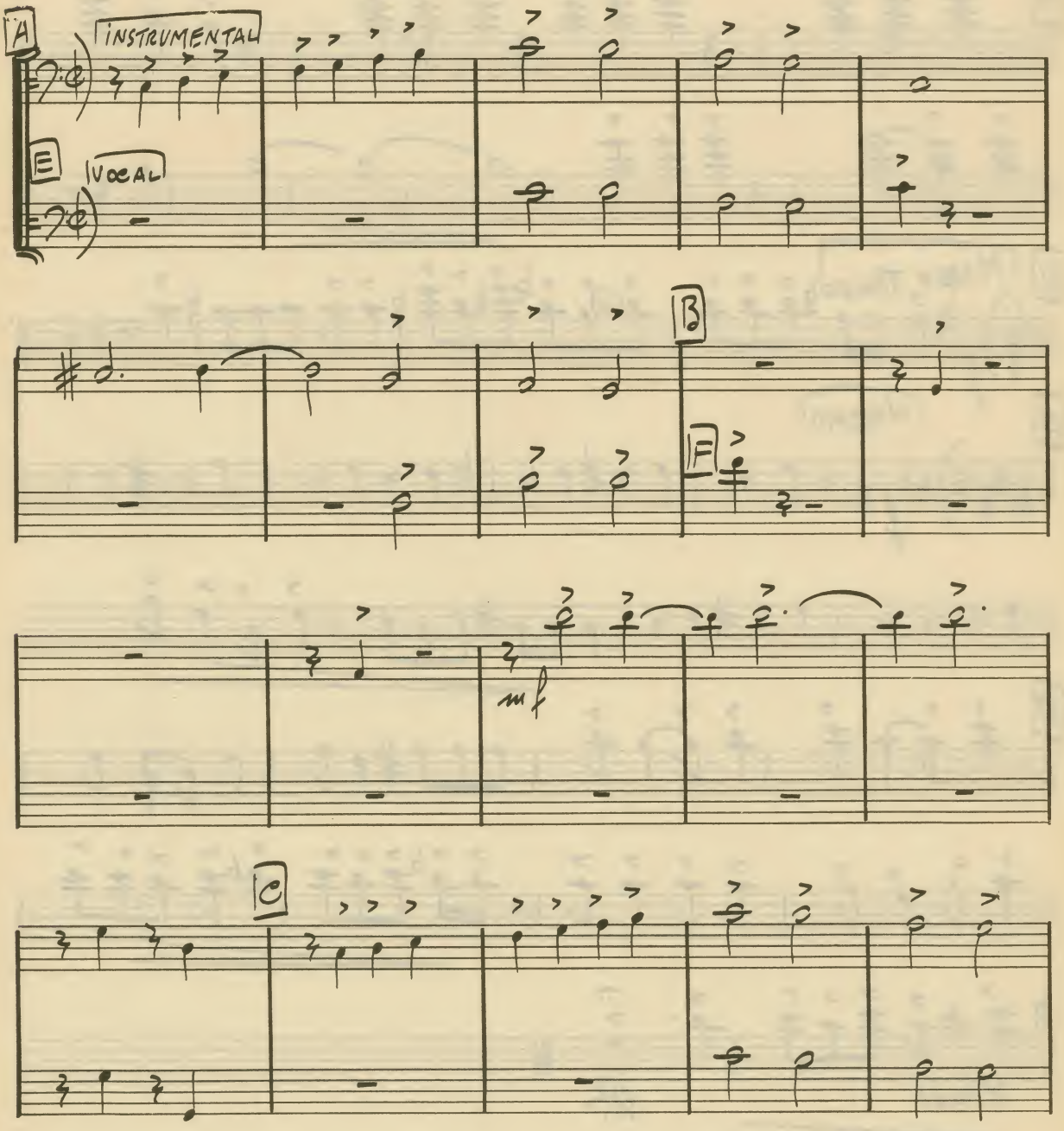
V.S.

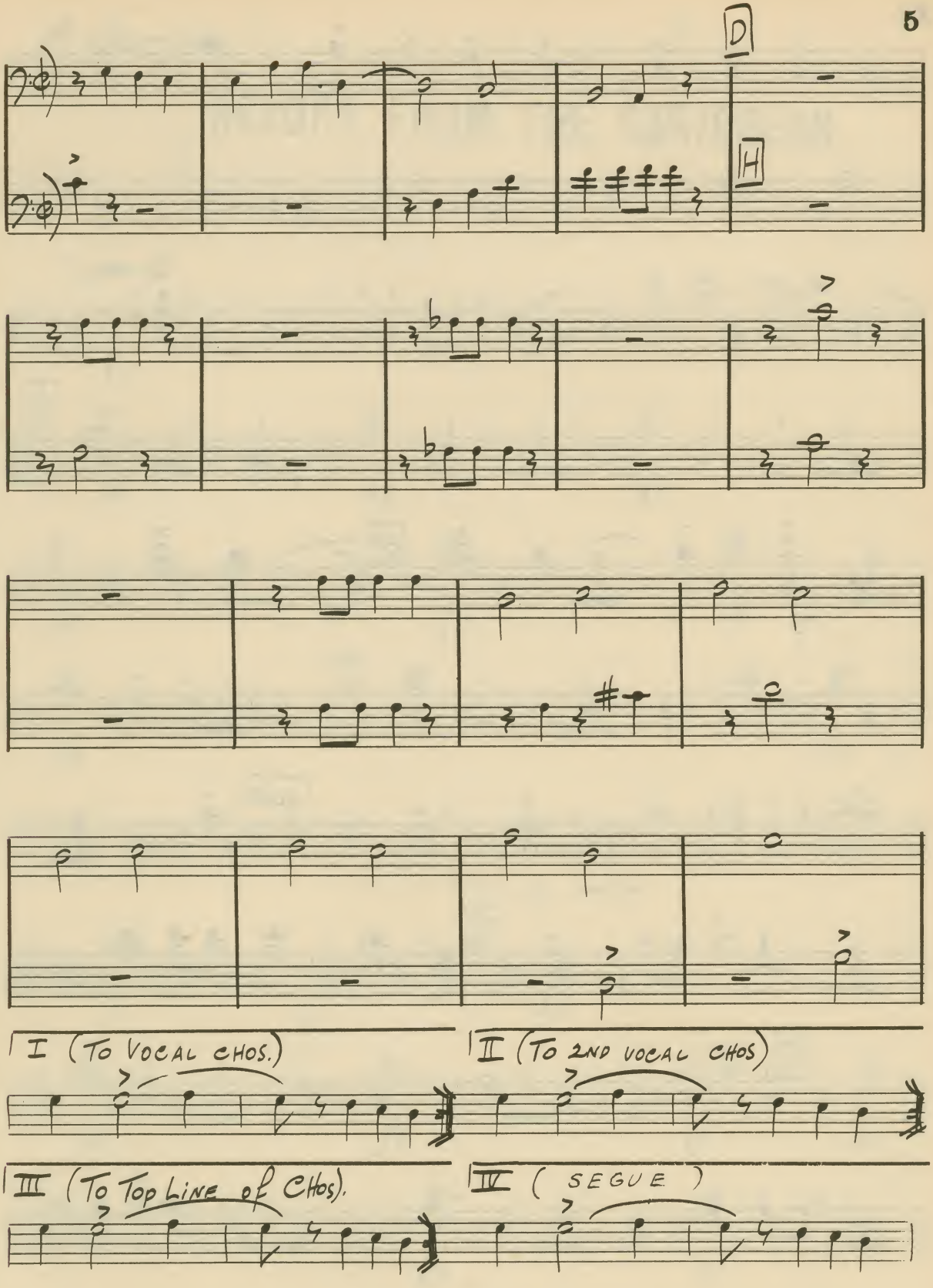

L
M
N
MARCH Tempo
O
MARCATO
P
Ritard
fff

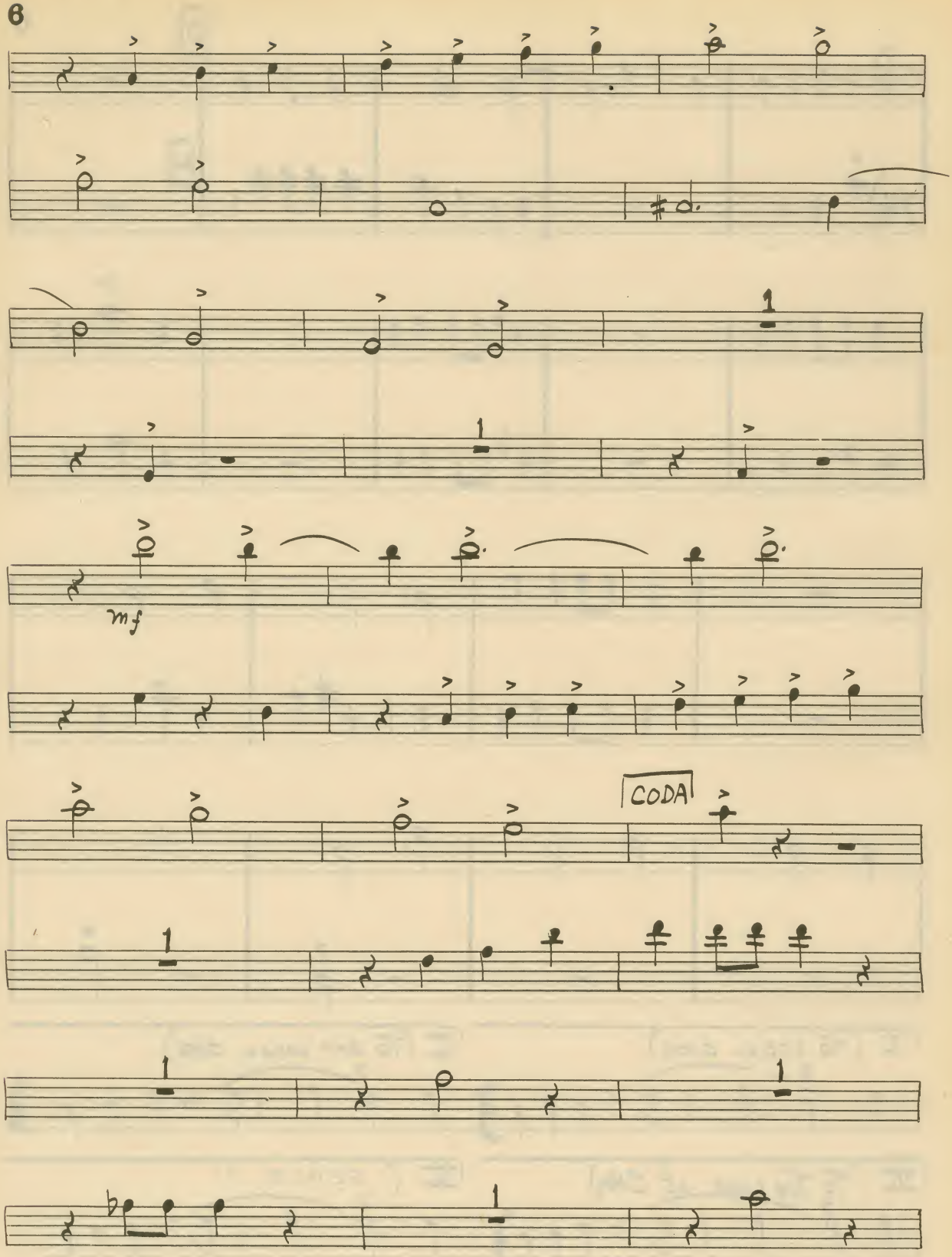
YANK YANK YANK

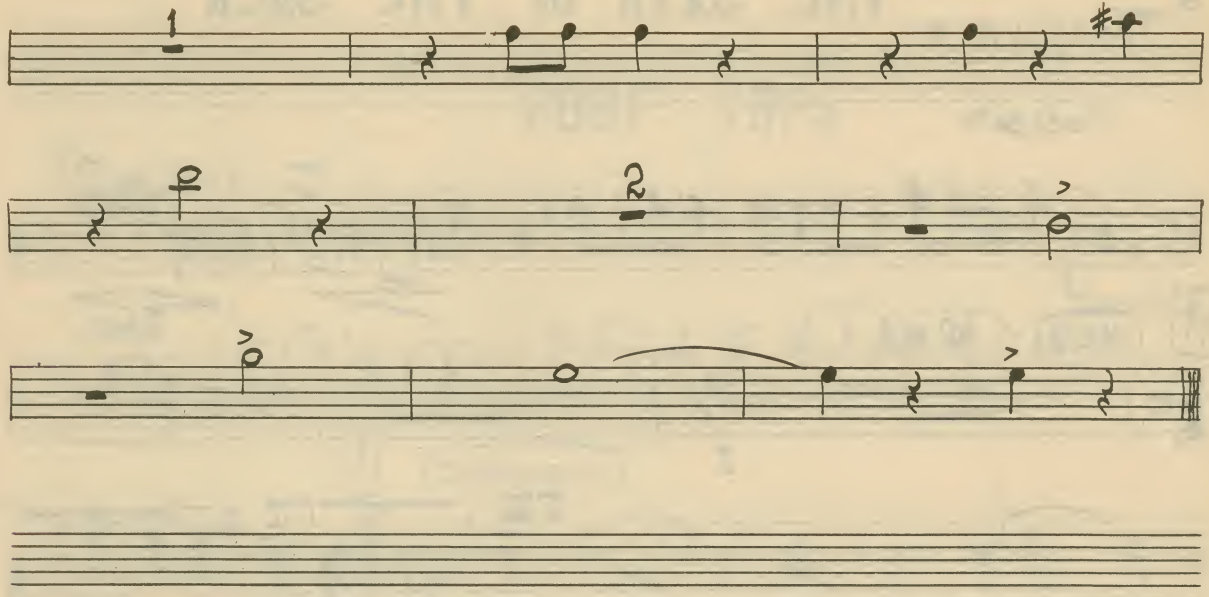
TROMBONE I

Mod to

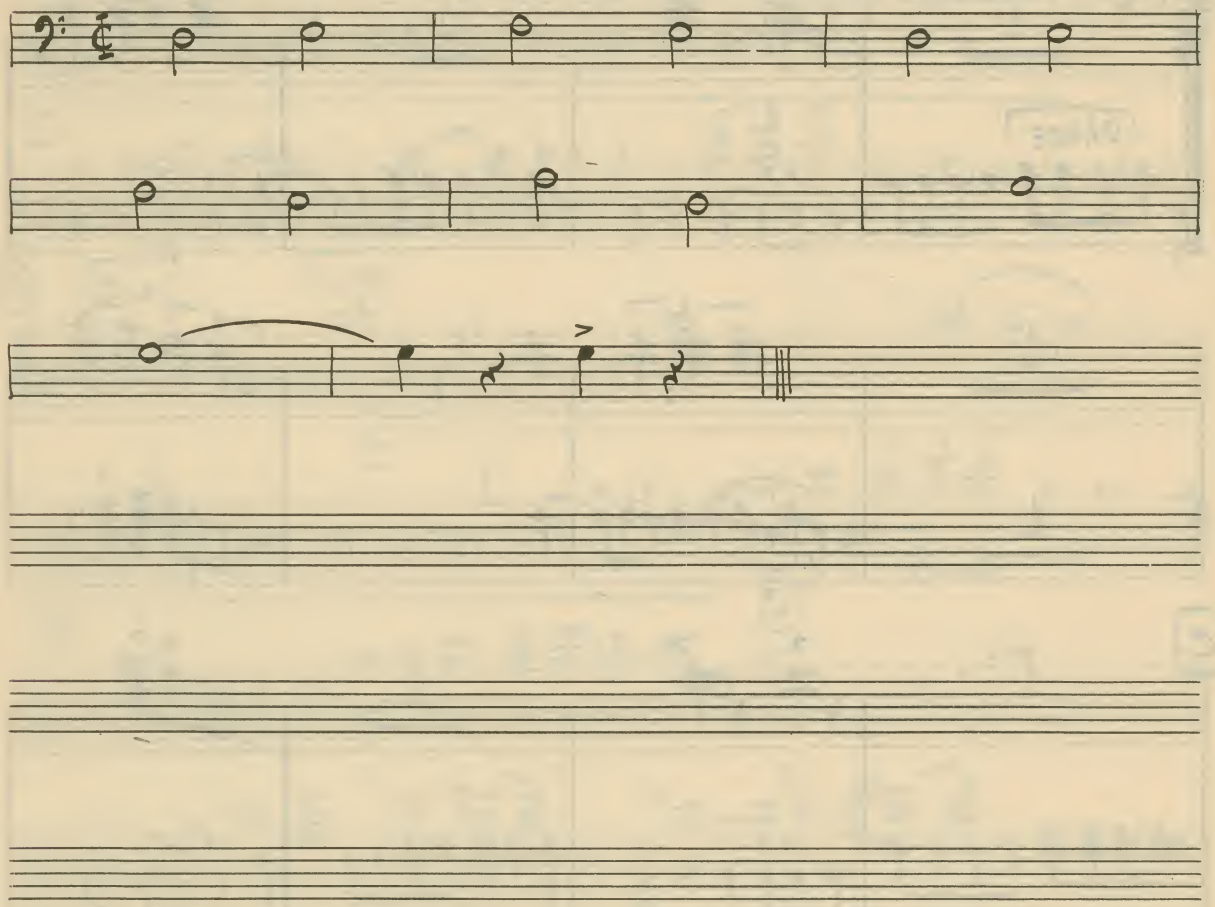



D
H
I (To Vocal Chos.)
II (To 2nd Vocal Chos)
III (To Top Line of Chos).
III (SEGUE)


mf
CODA



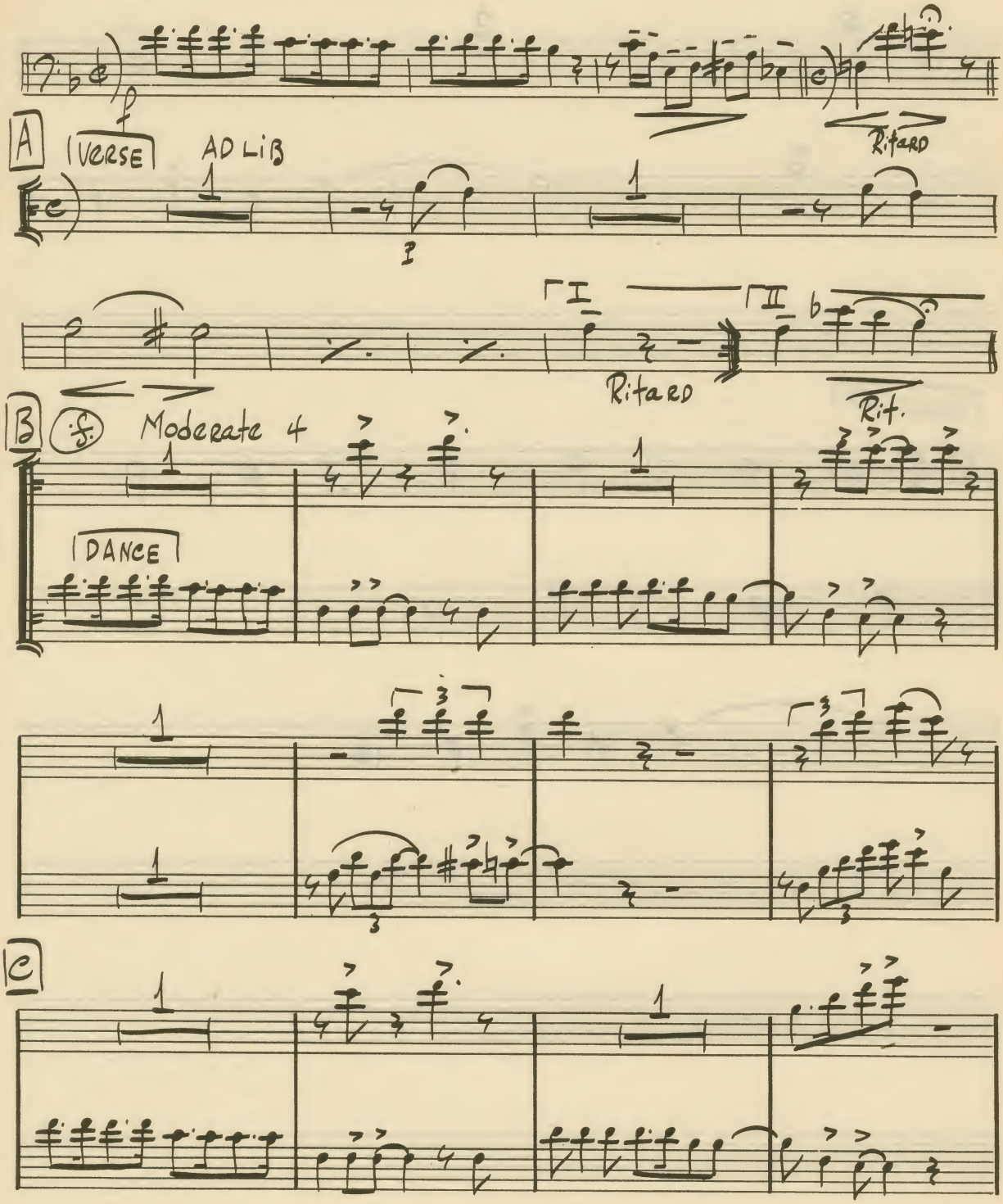
WALK OFF

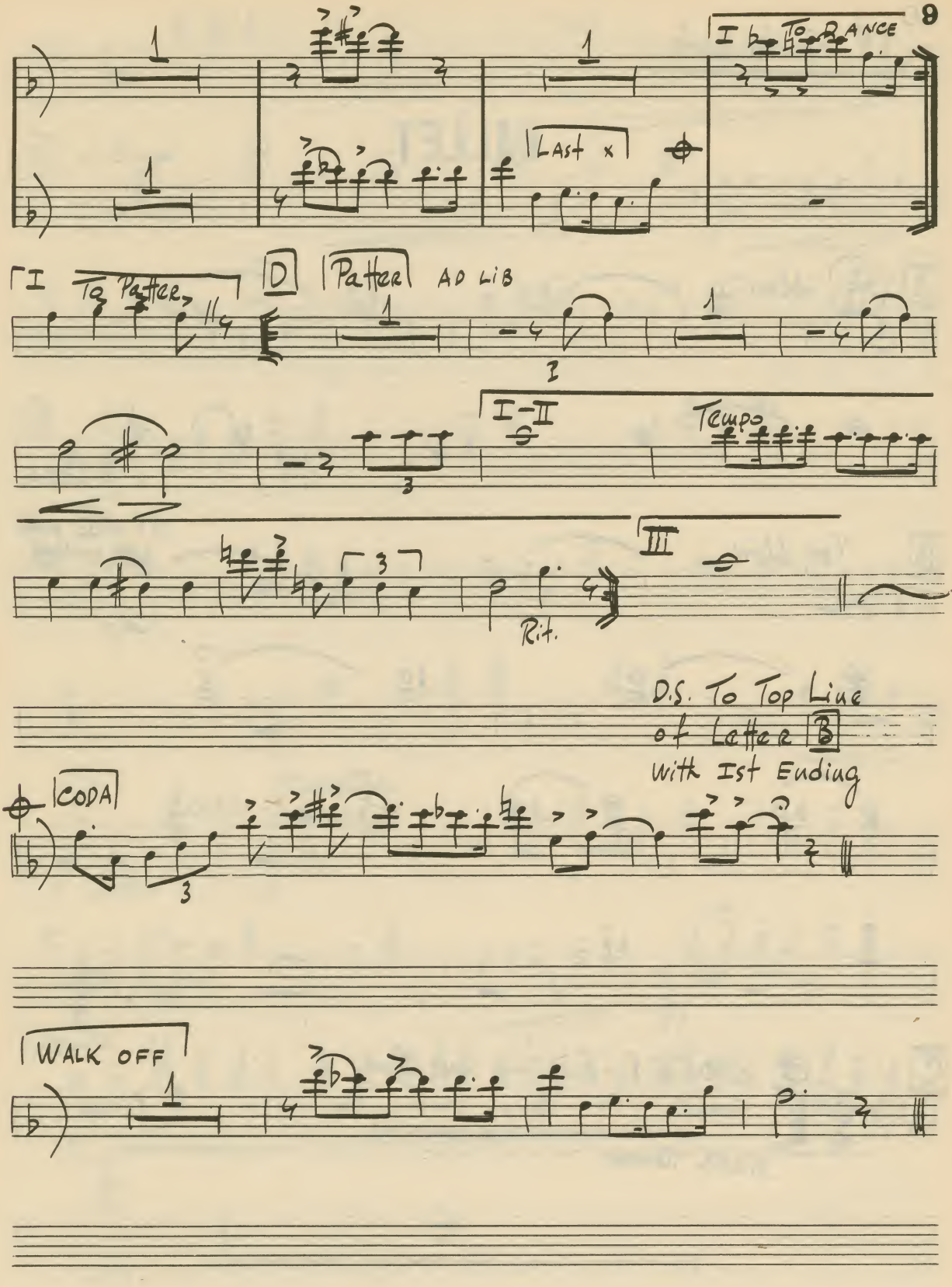


THE SAGA OF THE SACK

TROMBONE I

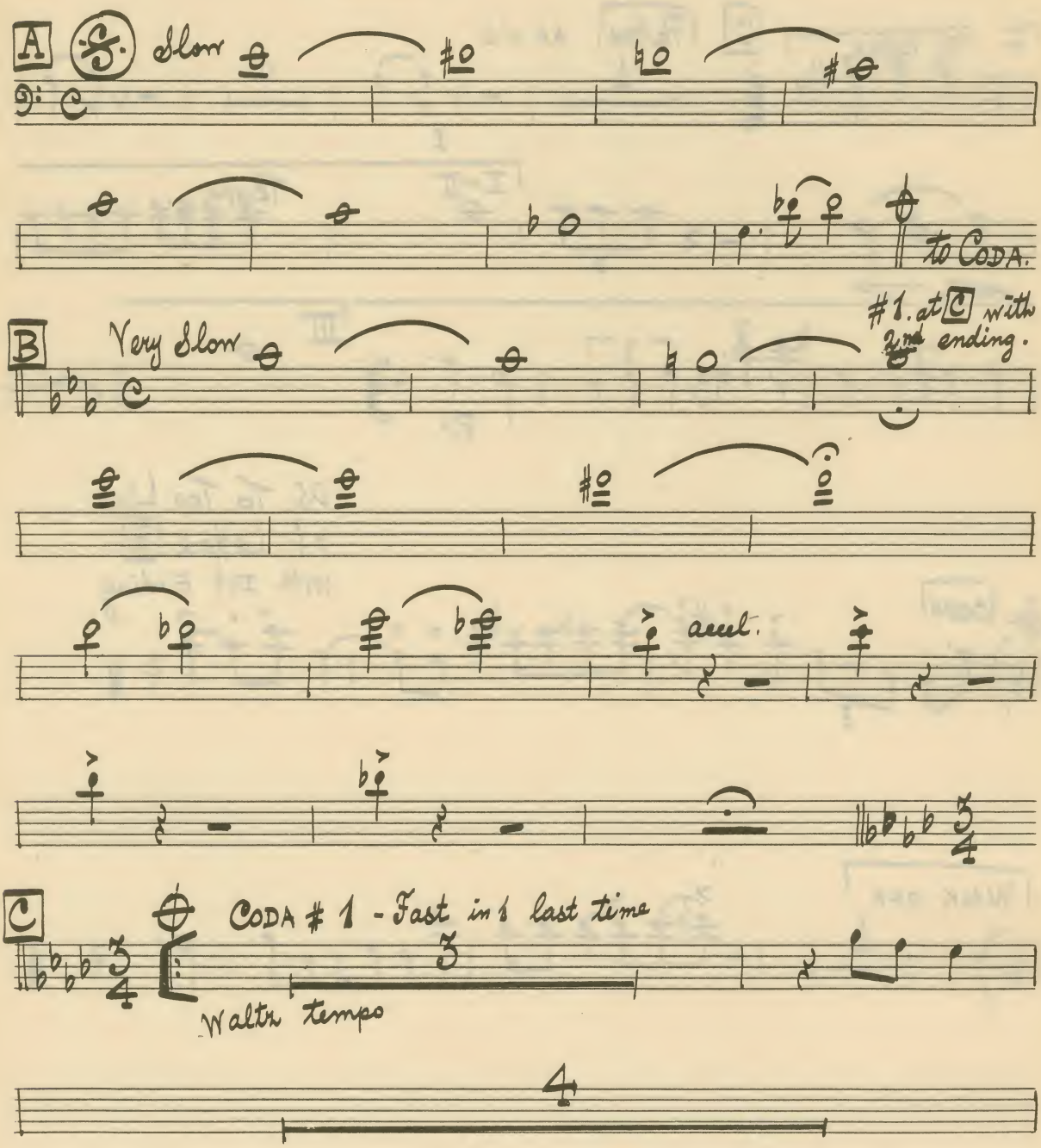
Moderato

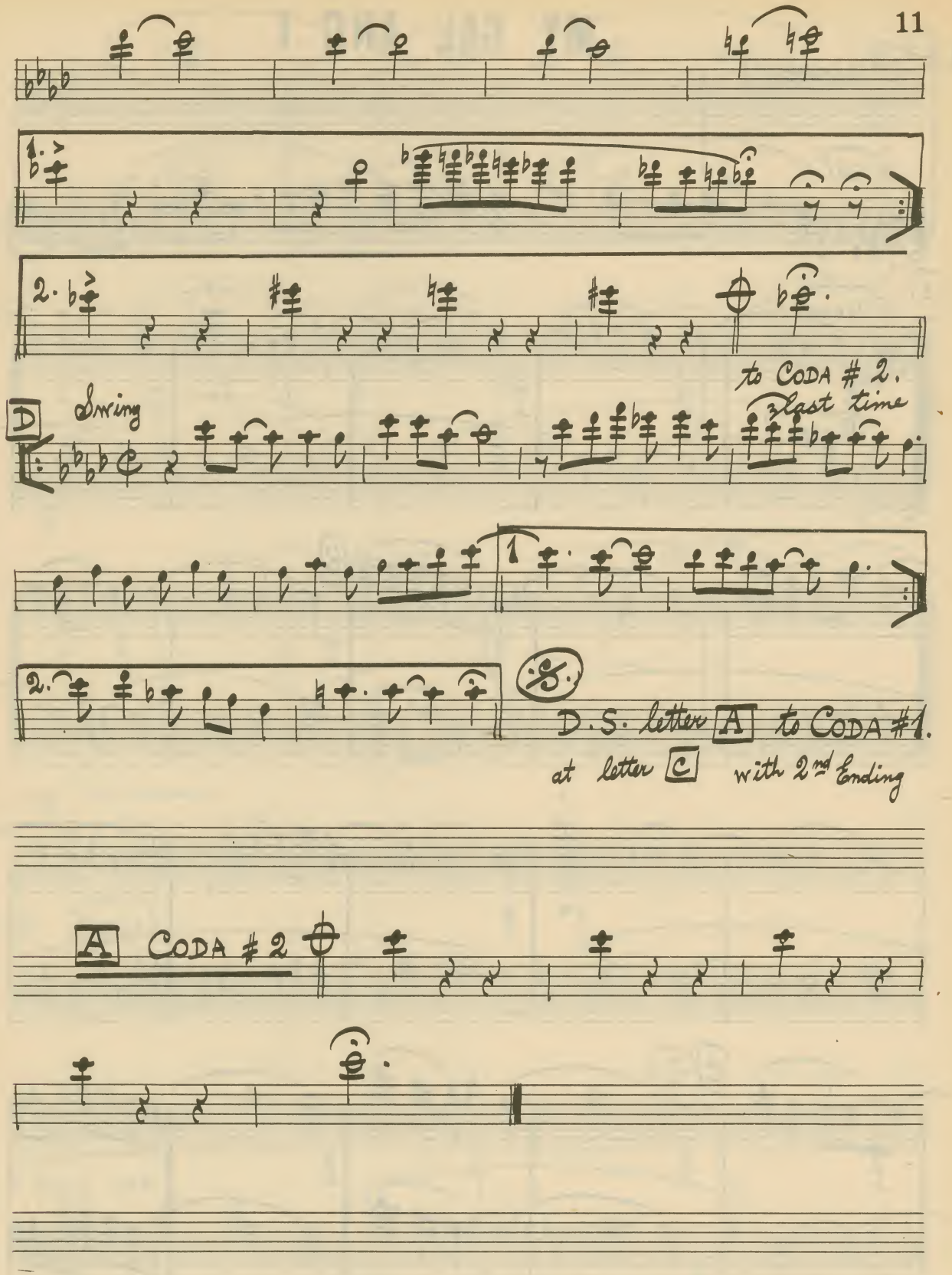



I b To DANCE
Last x
I To Patter
D
Patter
AD LIB
I-II
Tempo
III
Rit.
D.S. To Top Line
of Letter B
with 1st Ending
CODA
WALK OFF

1st Trombone

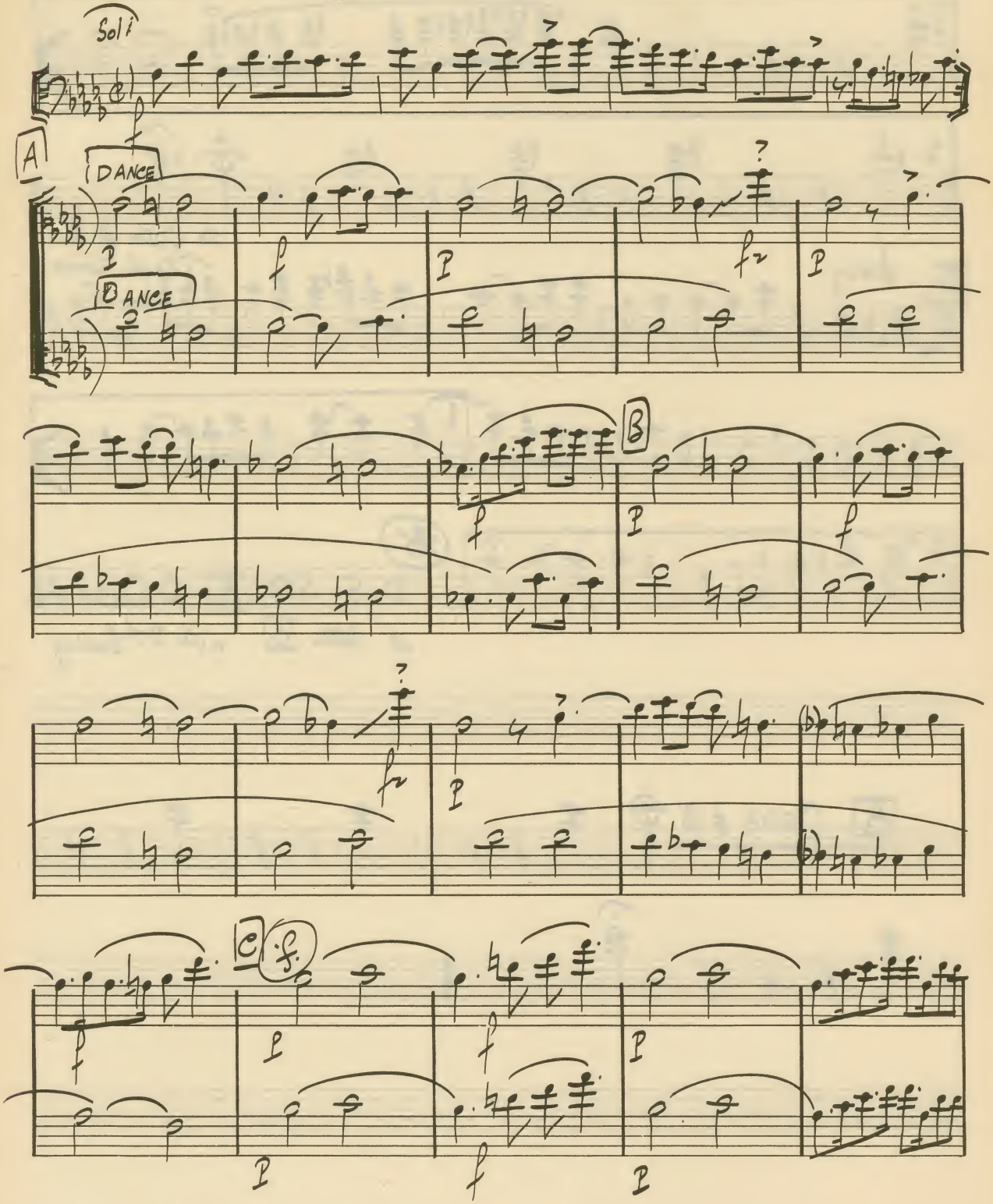
BALLET

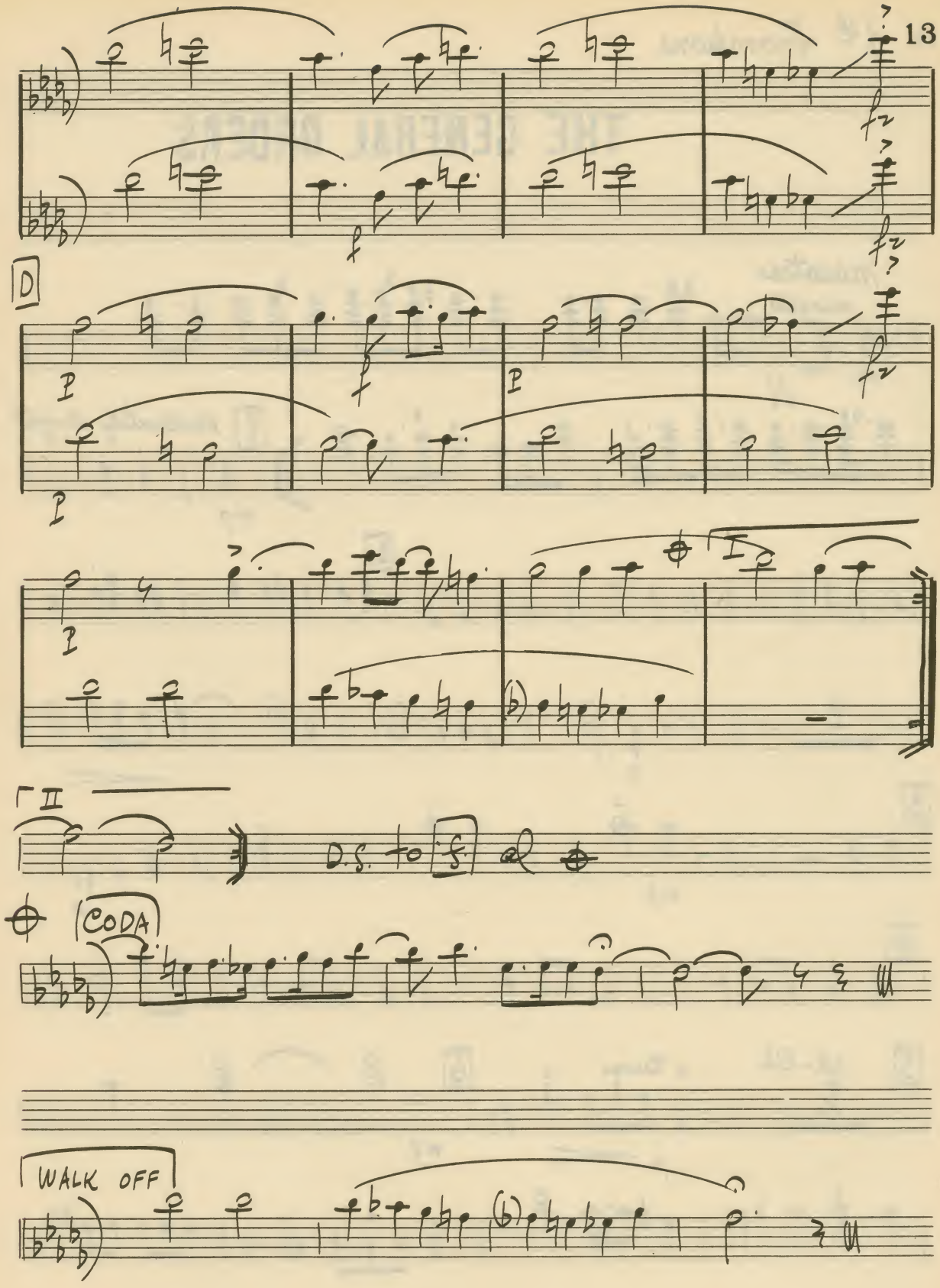



to CODA # 2.
3 last time
D
Swing
D.S. letter A to CODA #1.
at letter C with 2nd Ending
A CODA # 2

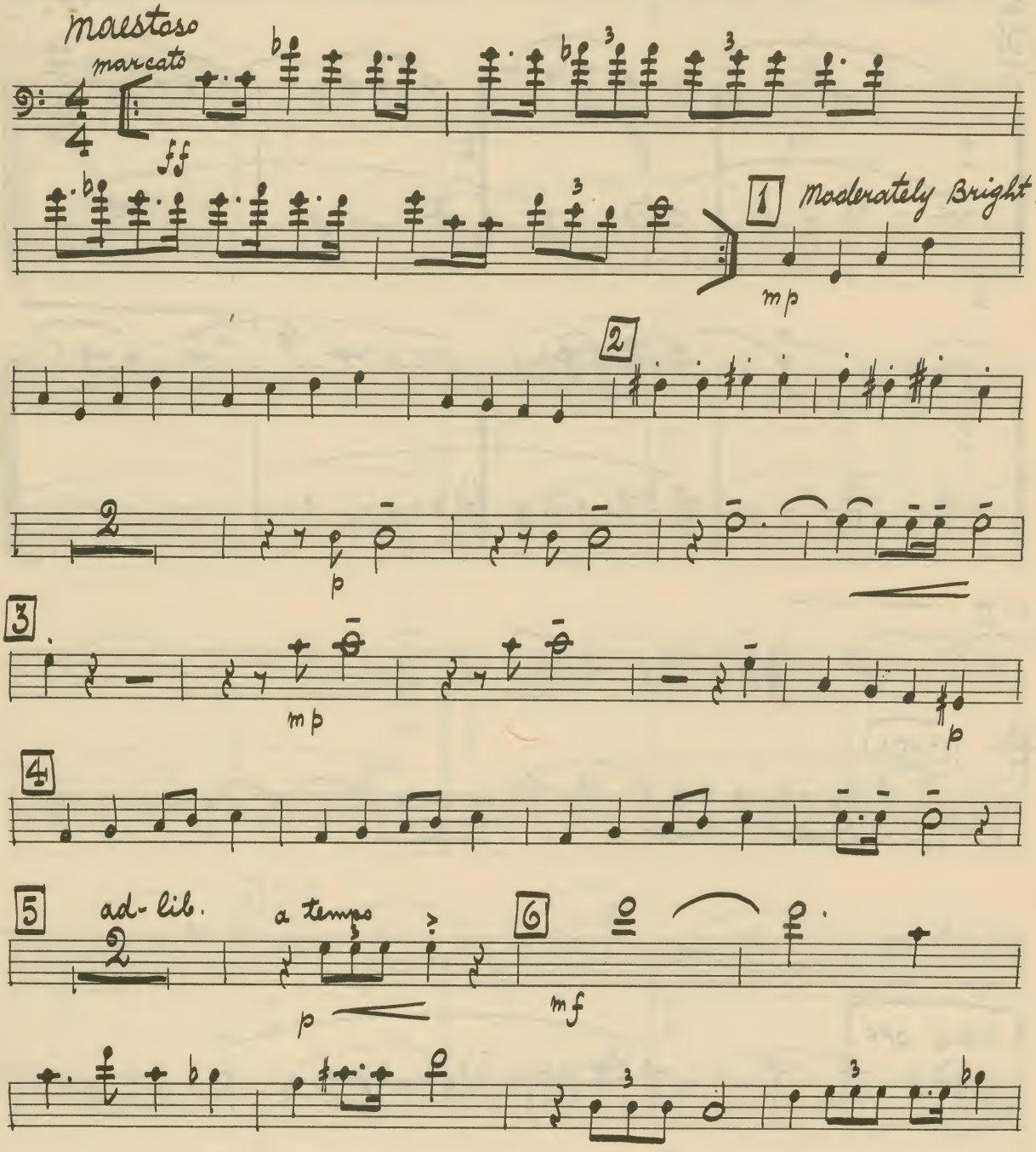
12 TROMBONE (I)

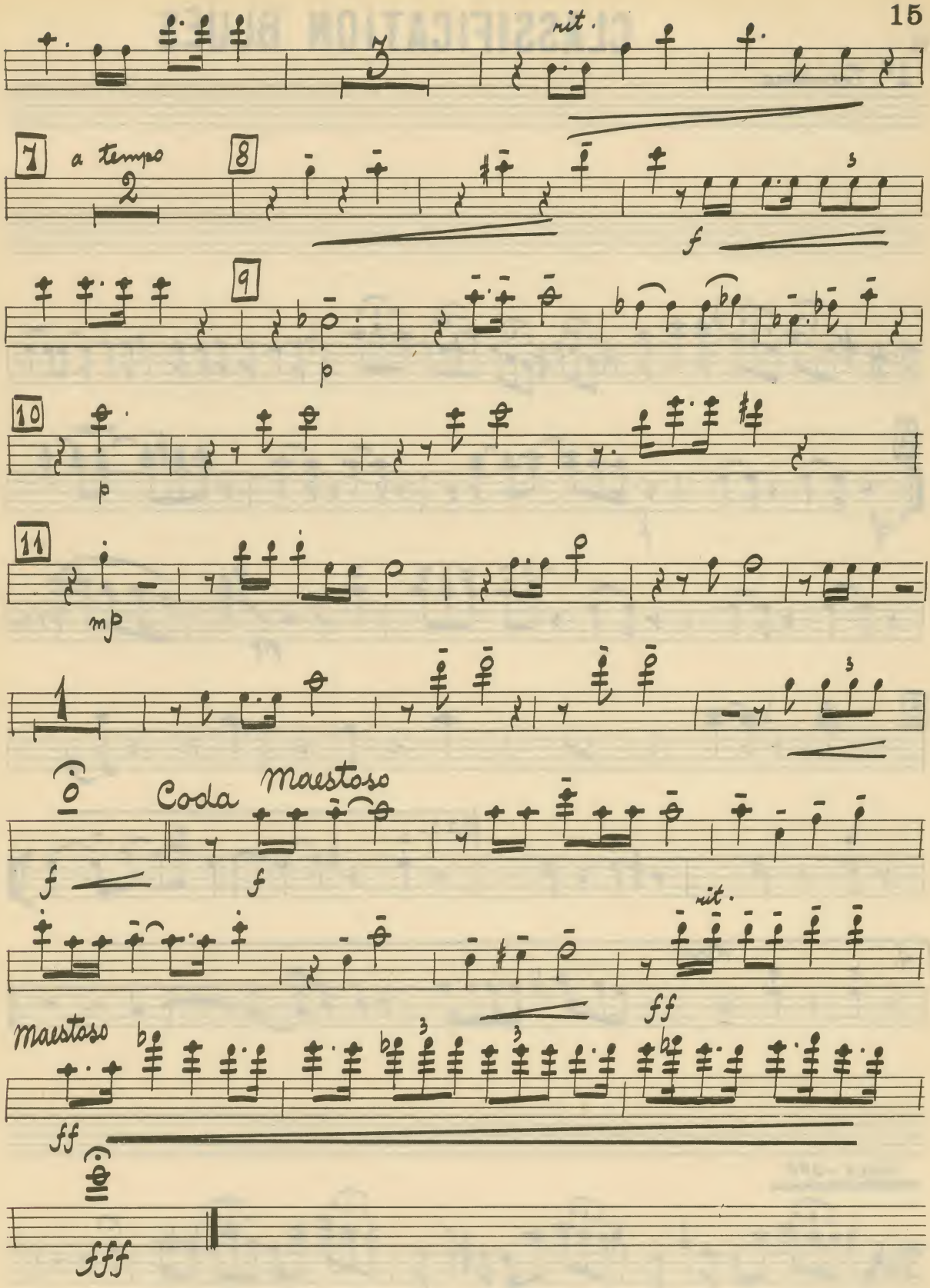
MY GAL AND I




D
I
II
D.S. to S
CODA
WALK OFF

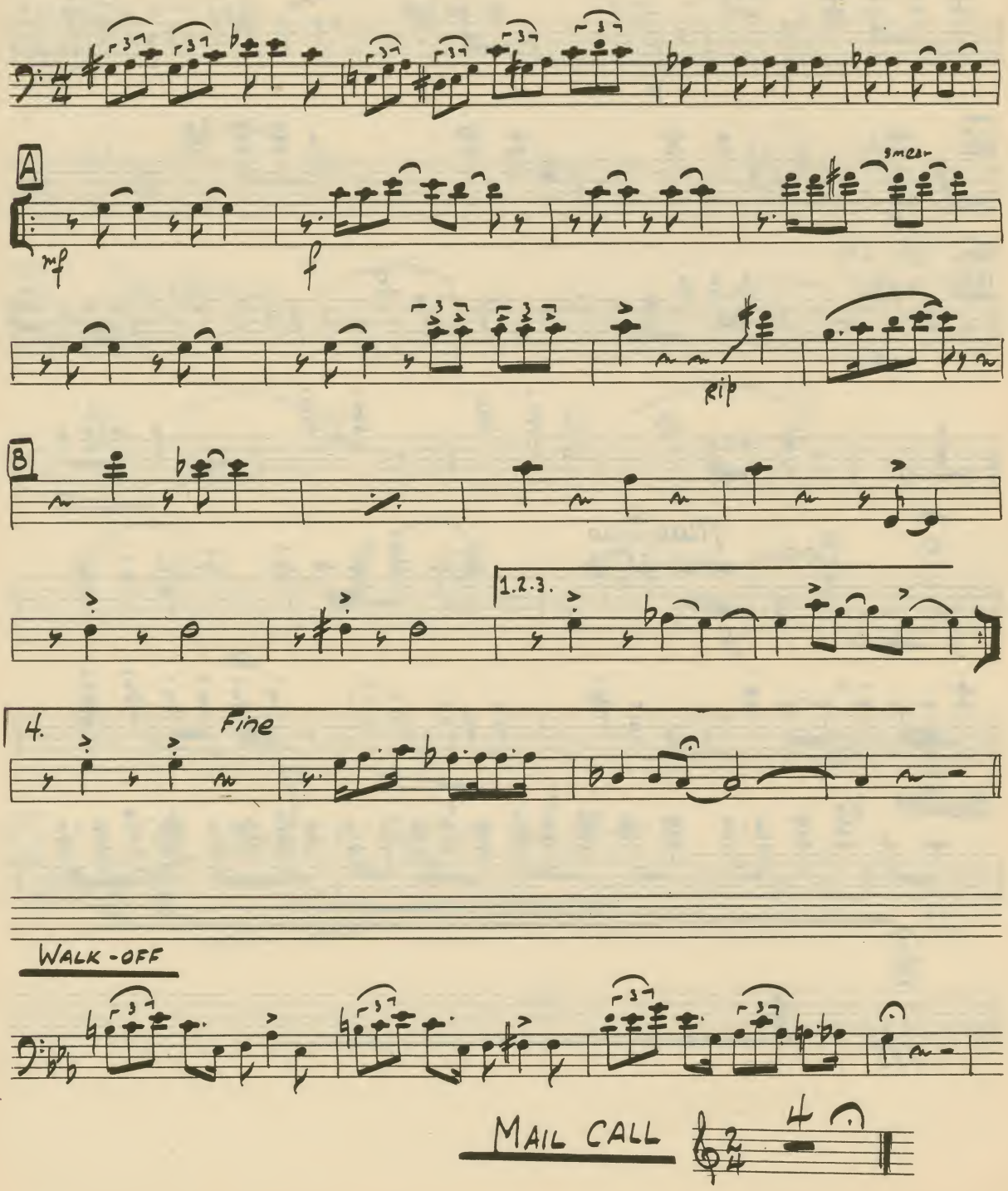
THE GENERAL ORDERS




rit.
7
a tempo
8
f
9
p
10
p
11
mp
1
Coda
Maestoso
f
f
rit.
ff
Maestoso
ff
fff

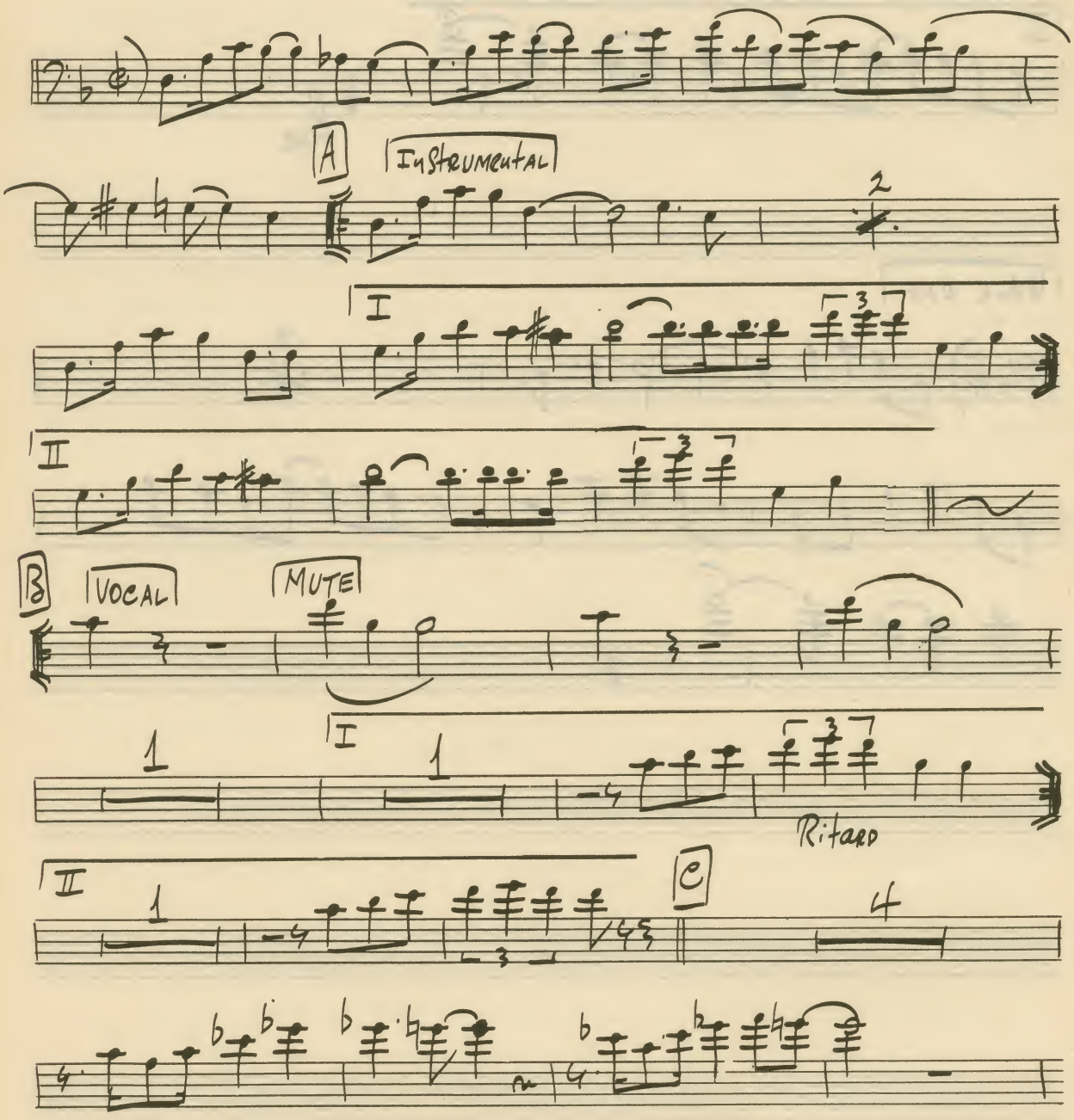
CLASSIFICATION BLUES

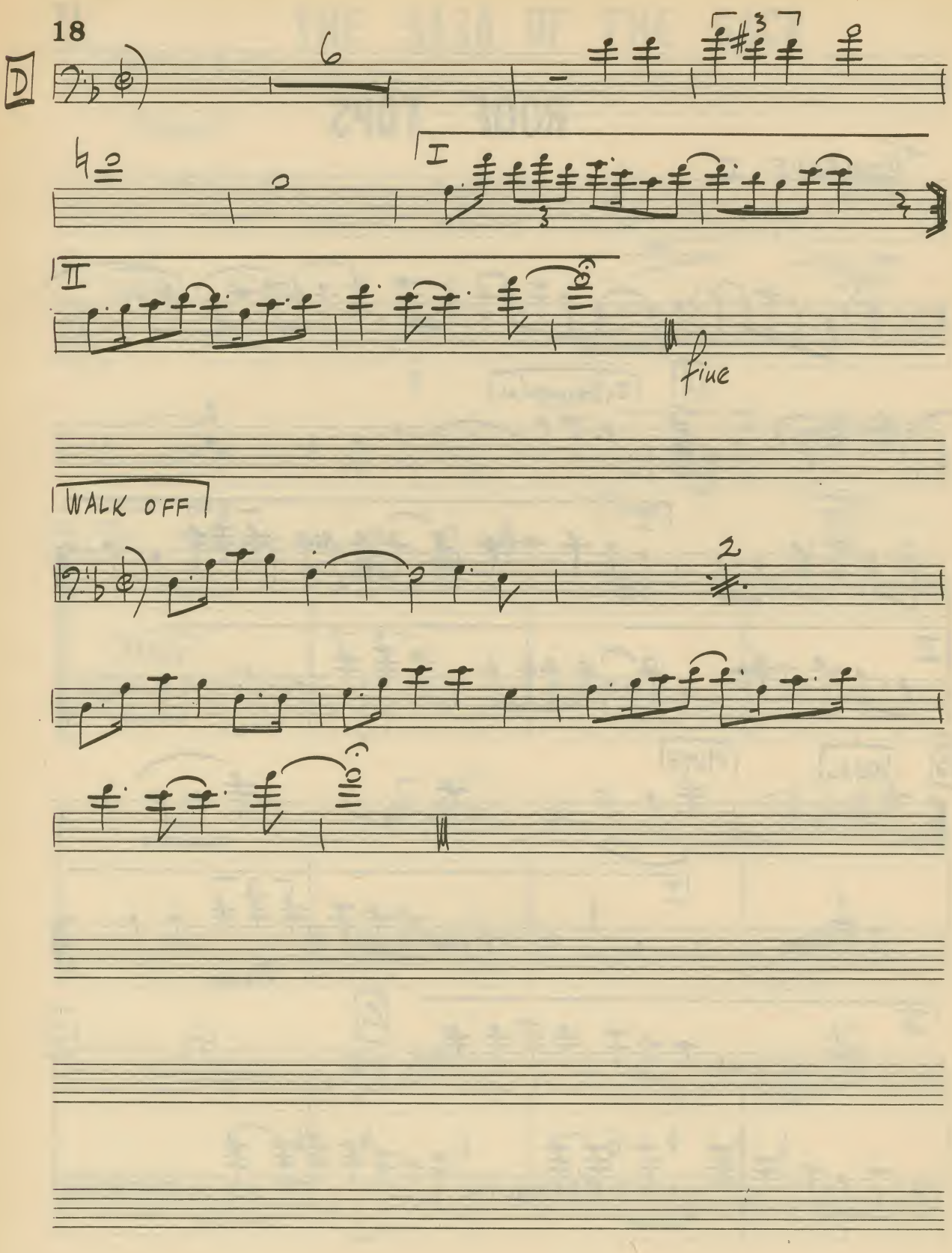
1st Trombone



ROOF TOPS

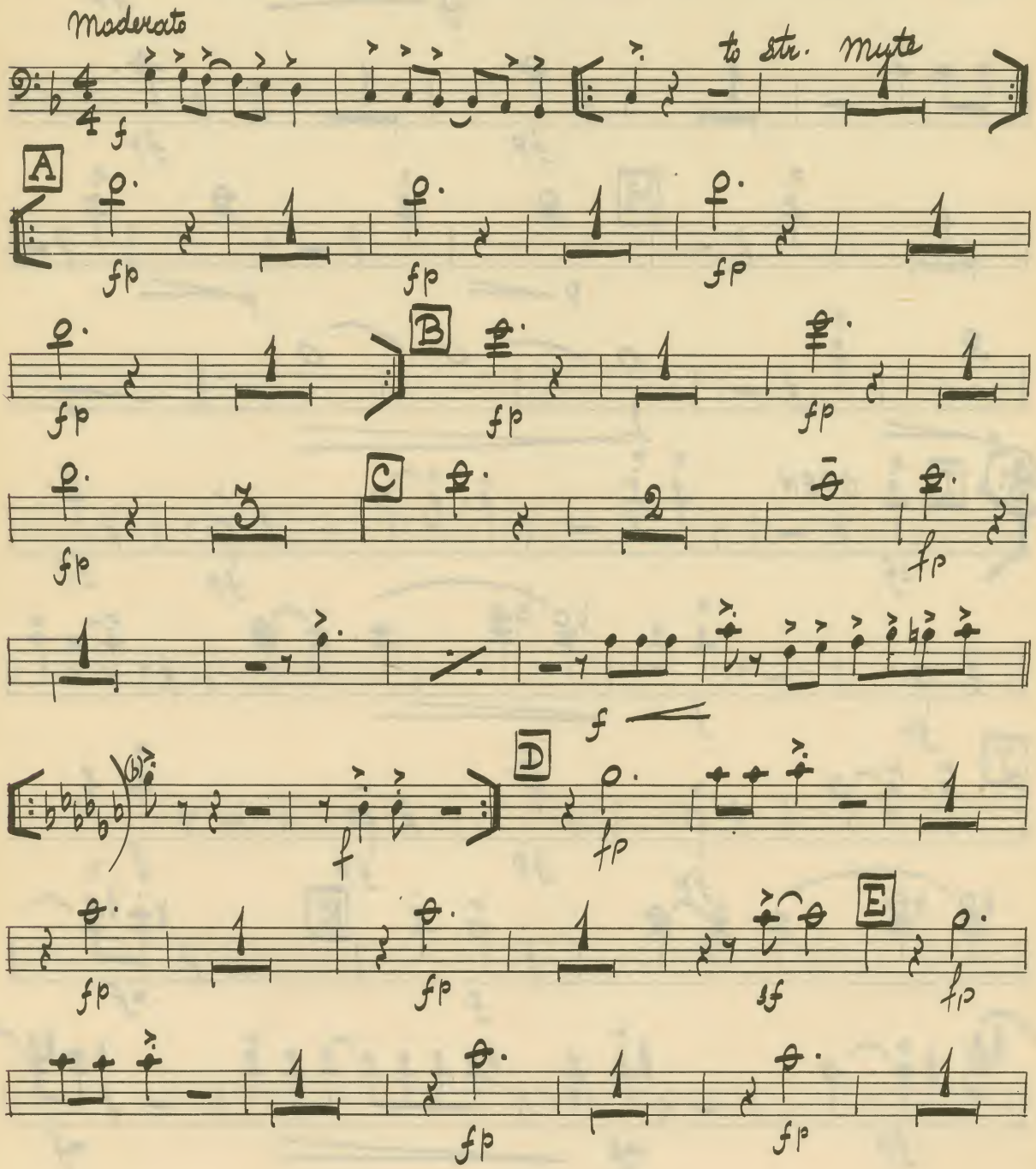
TROMBONE I

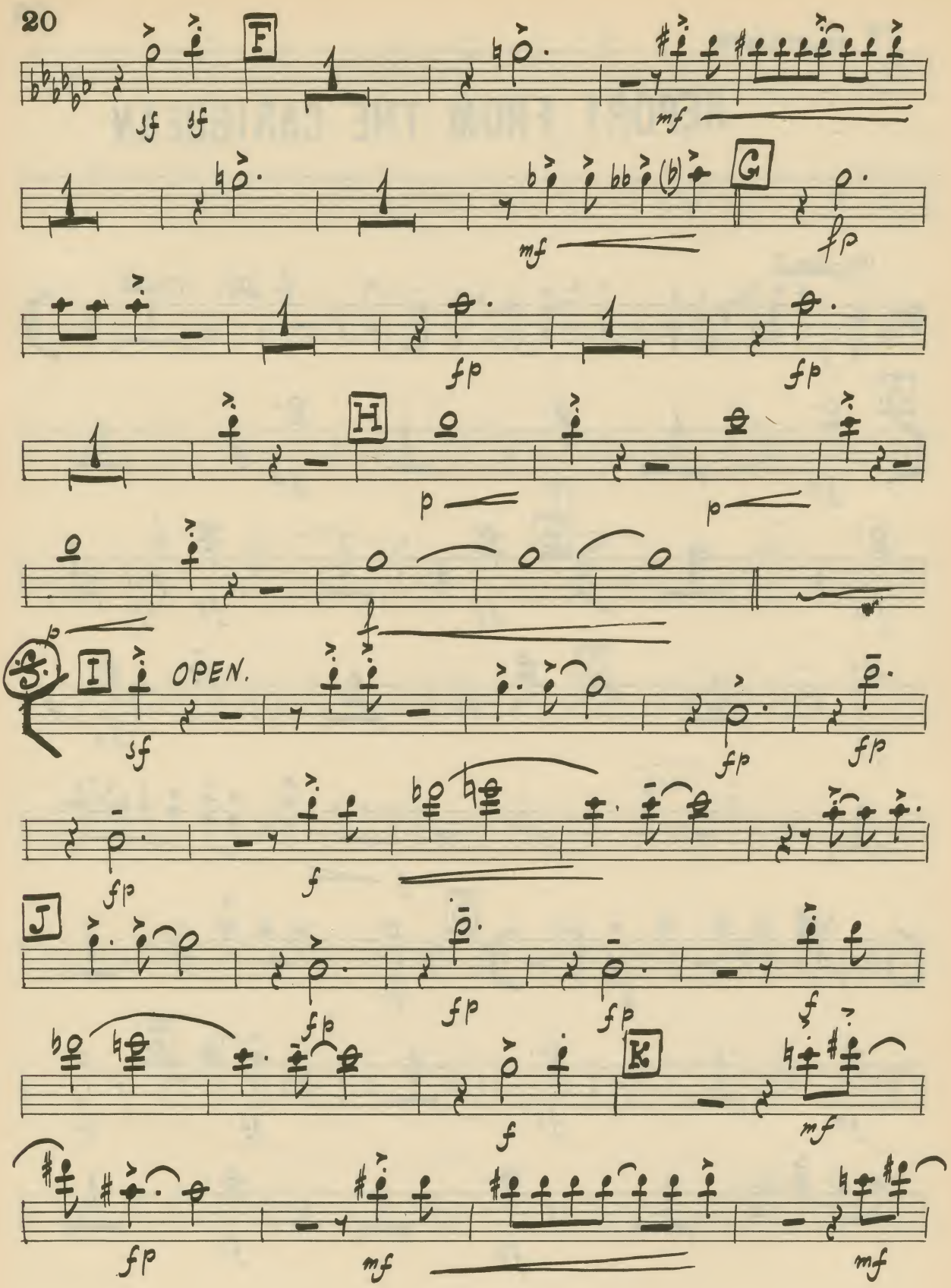


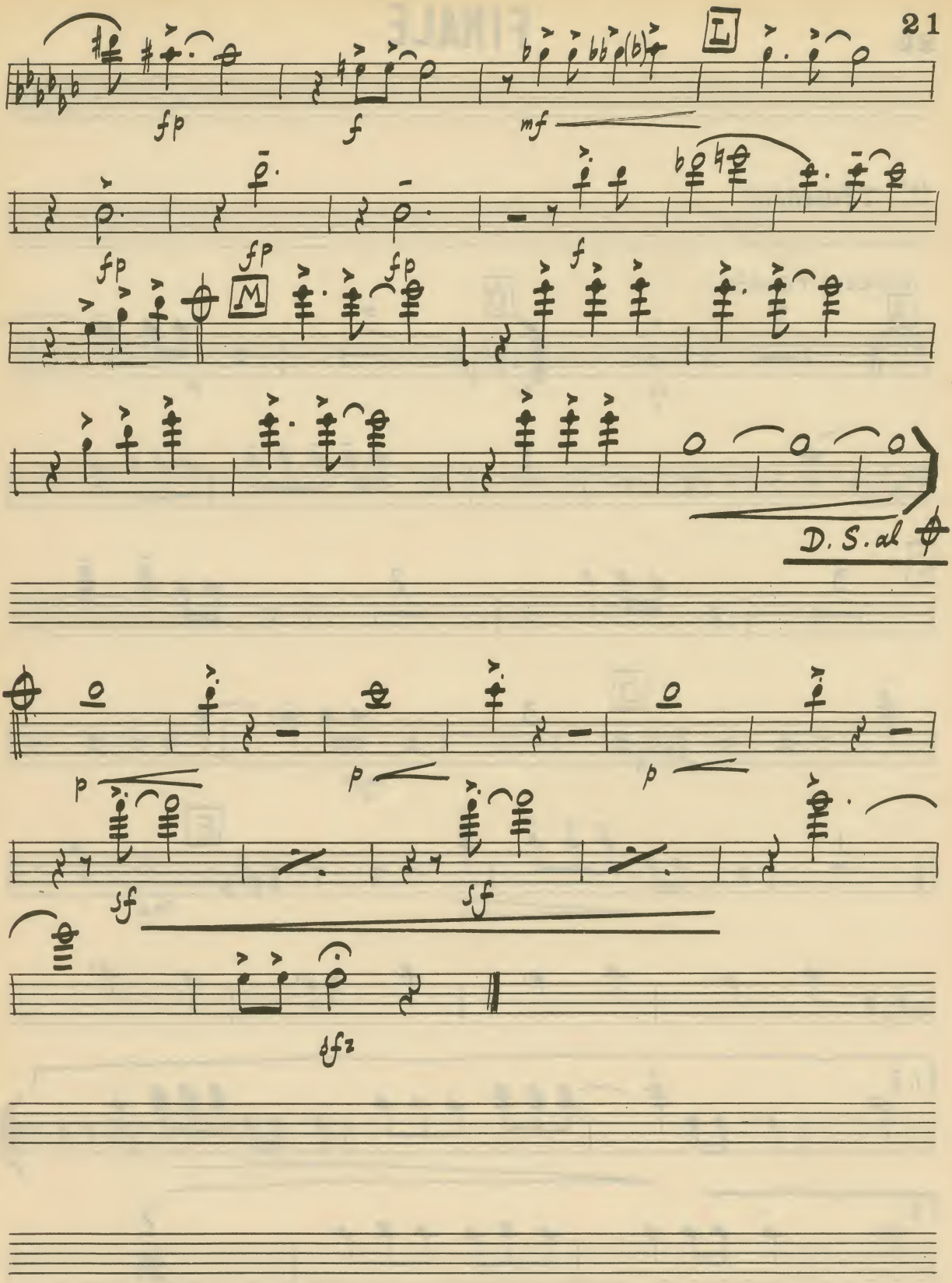

18
D
6
I
II
fine
WALK OFF
2

1st Trombone

REPORT FROM THE CARIBBEAN

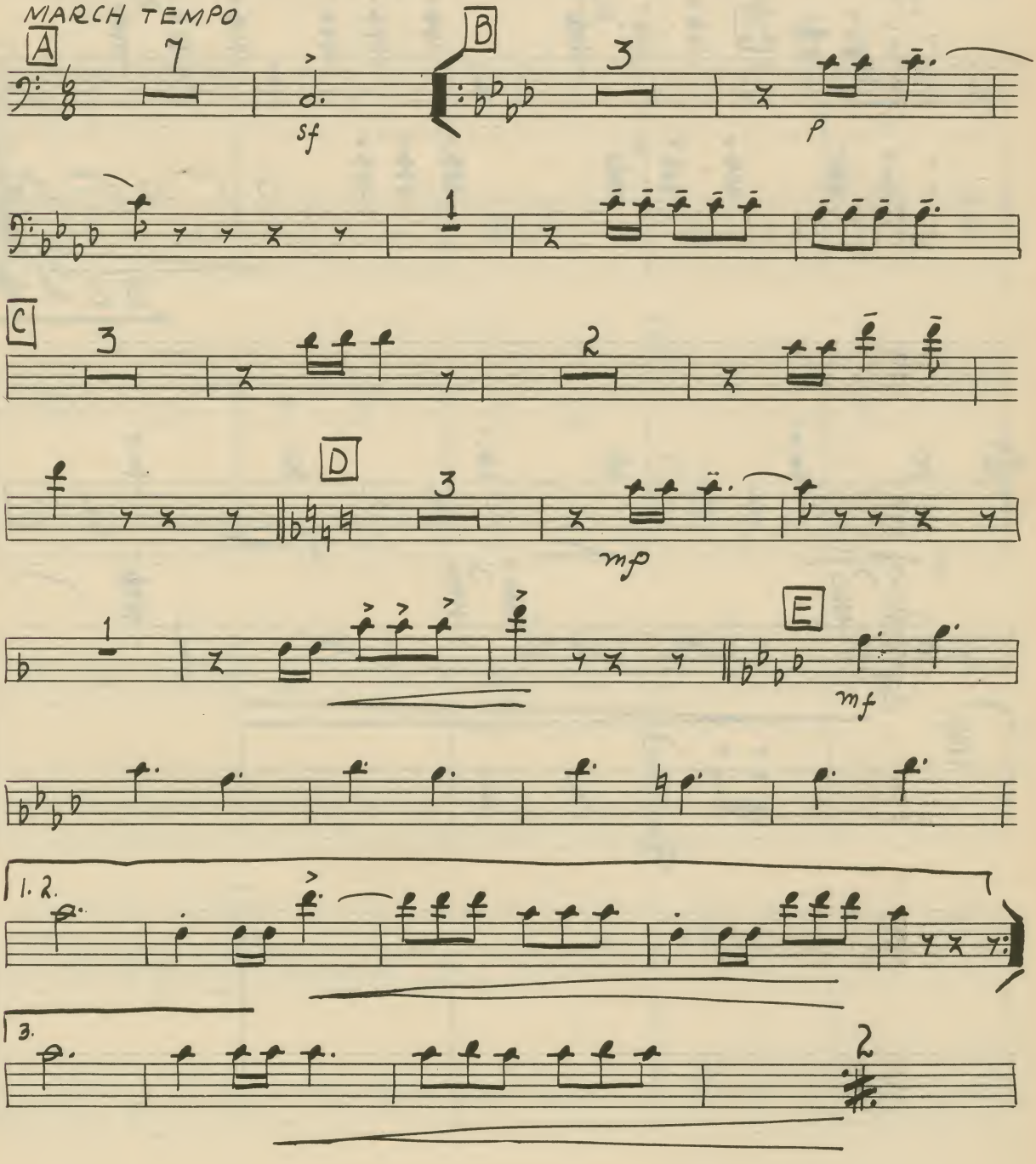


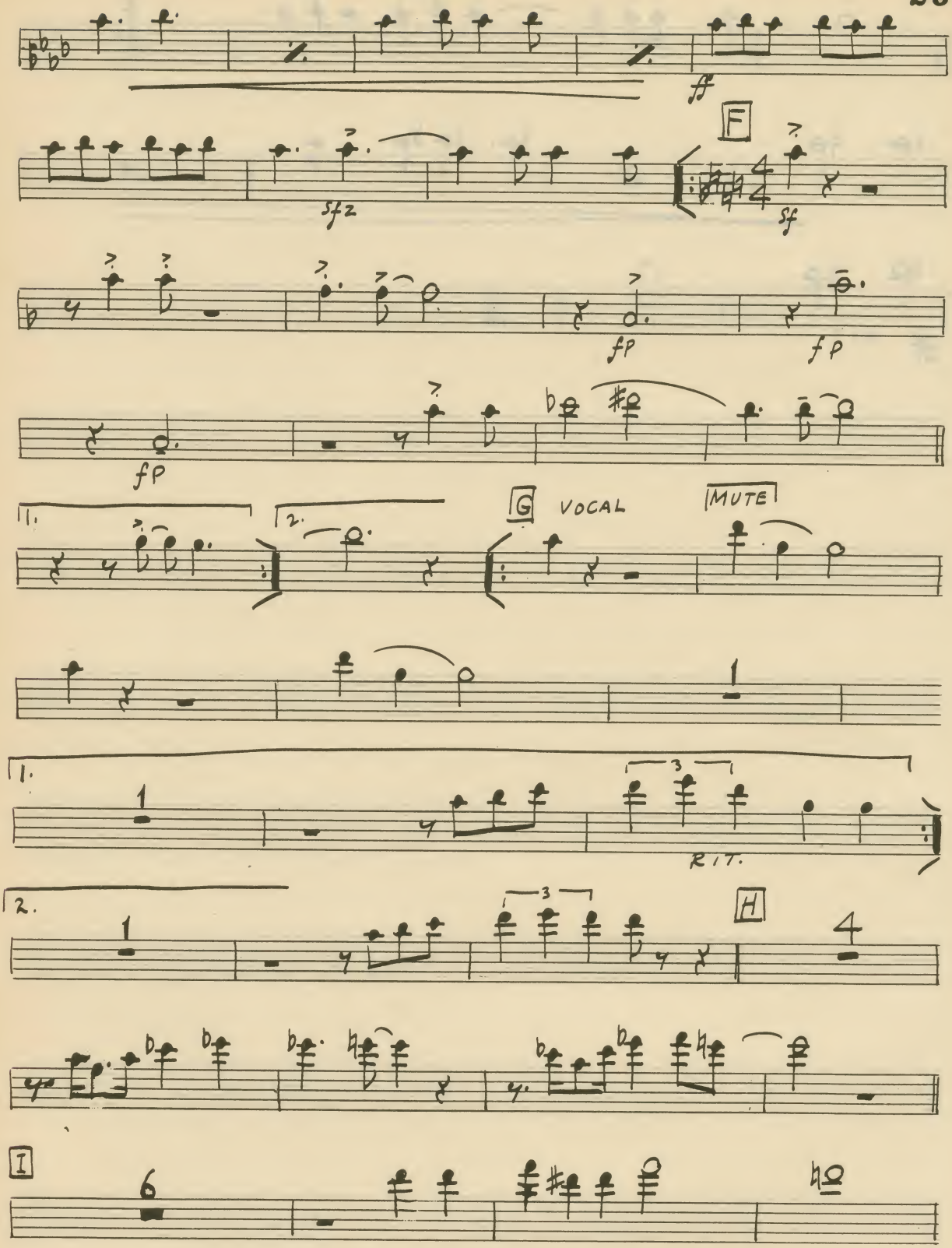

20
F
G
H
I
OPEN.
J
K

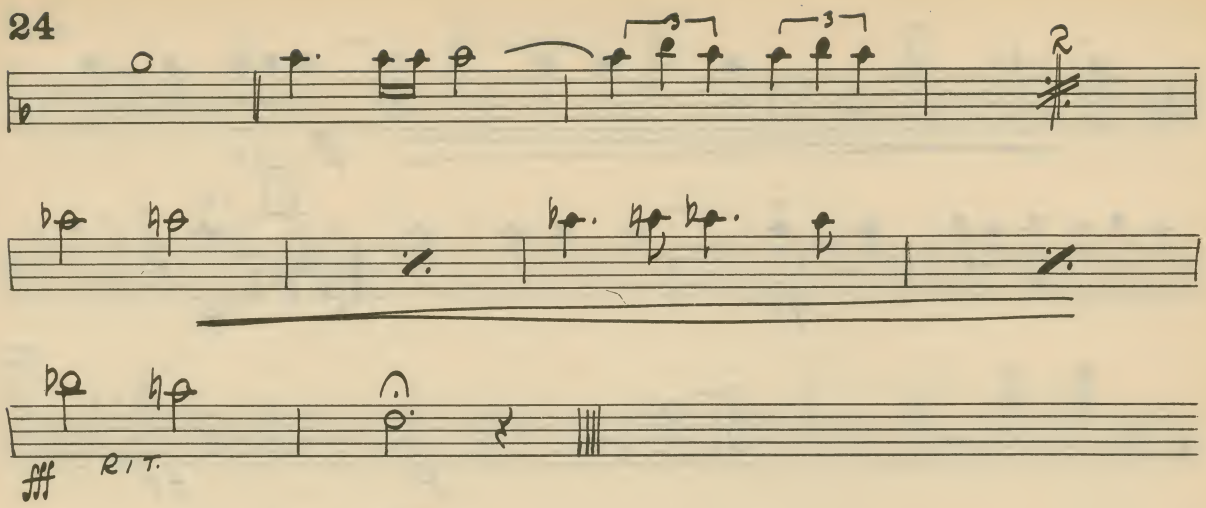

L
fp
f
mf
fp
fp
M
fp
f
D. S. al
p
p
p
sf
sf
sfz

FINALE

1ST TROMBONE

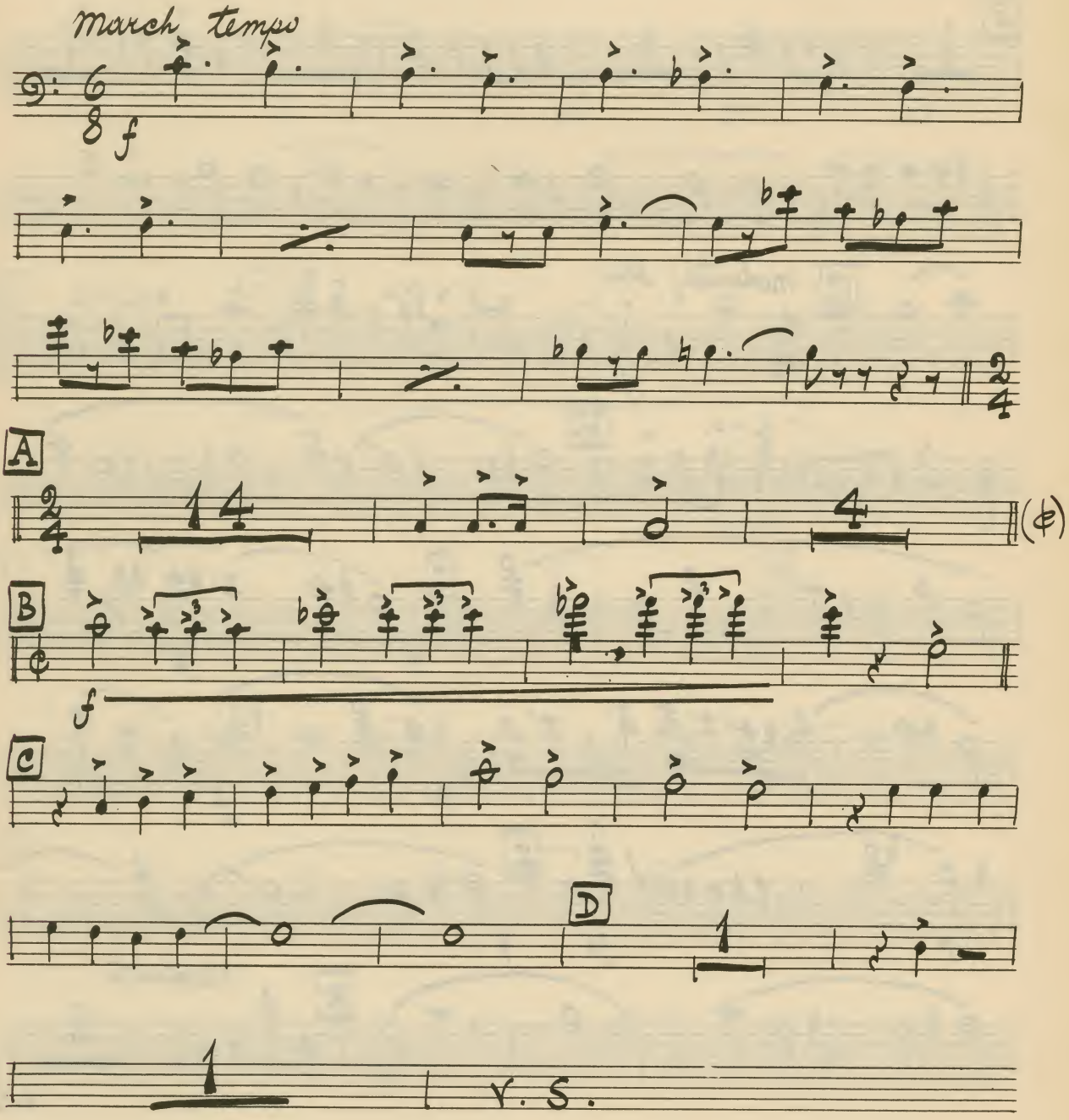


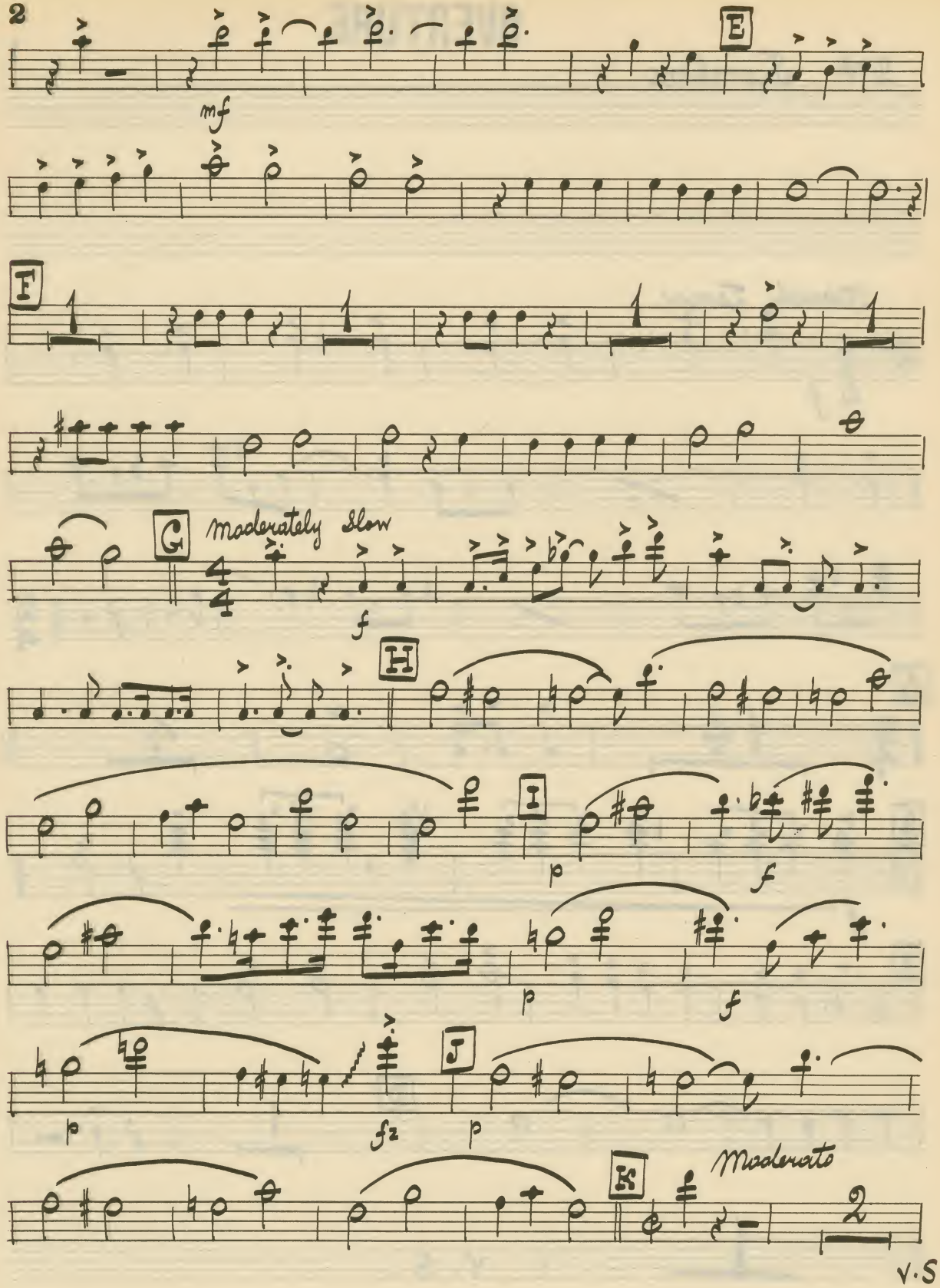

ff
F
sfz
sf
fp
fp
fp
G
VOCAL
MUTE
1.
2.
1.
RIT.
2.
H
I

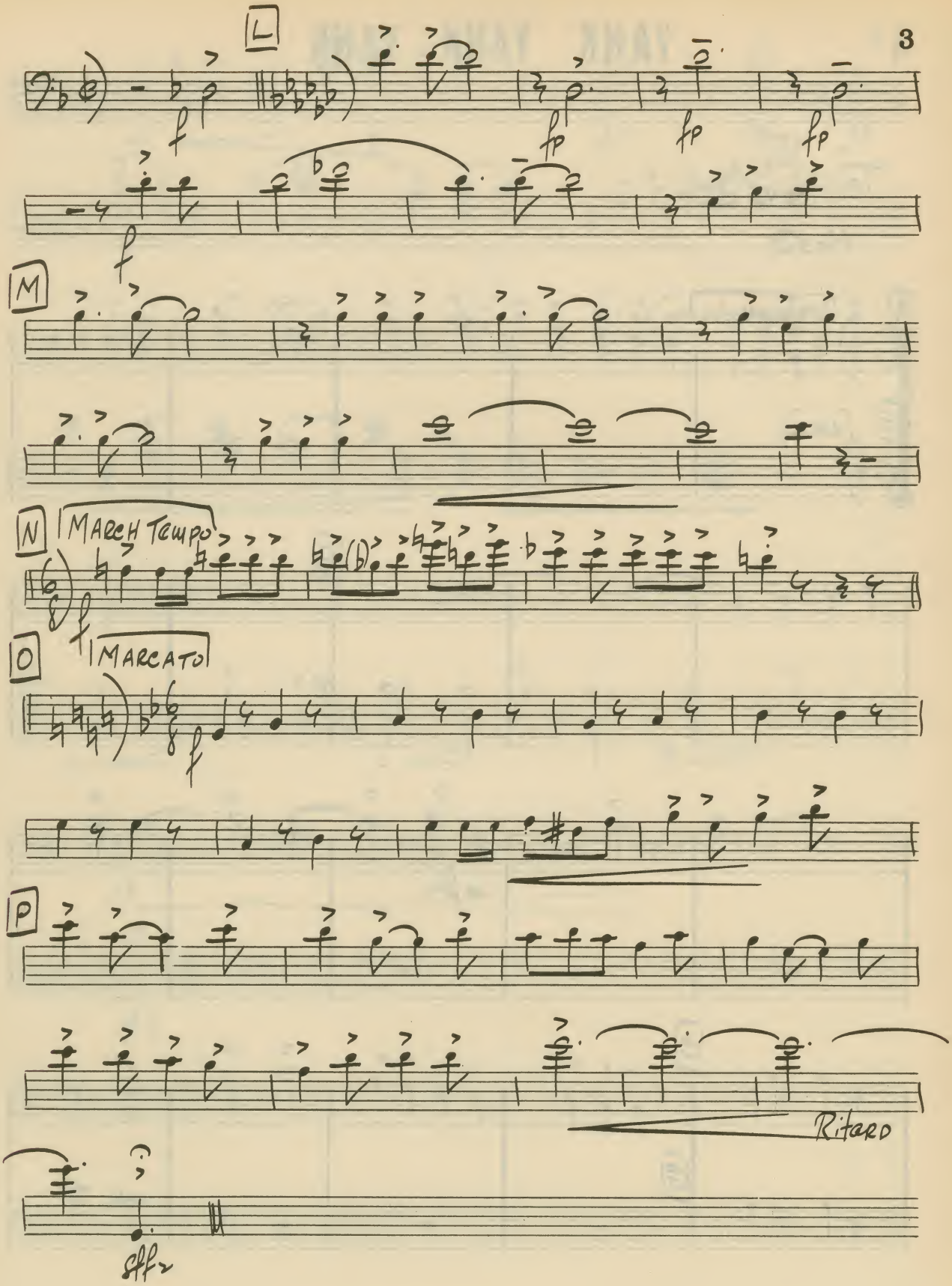

2
R.I.T.

OVERTURE

2nd Trombone



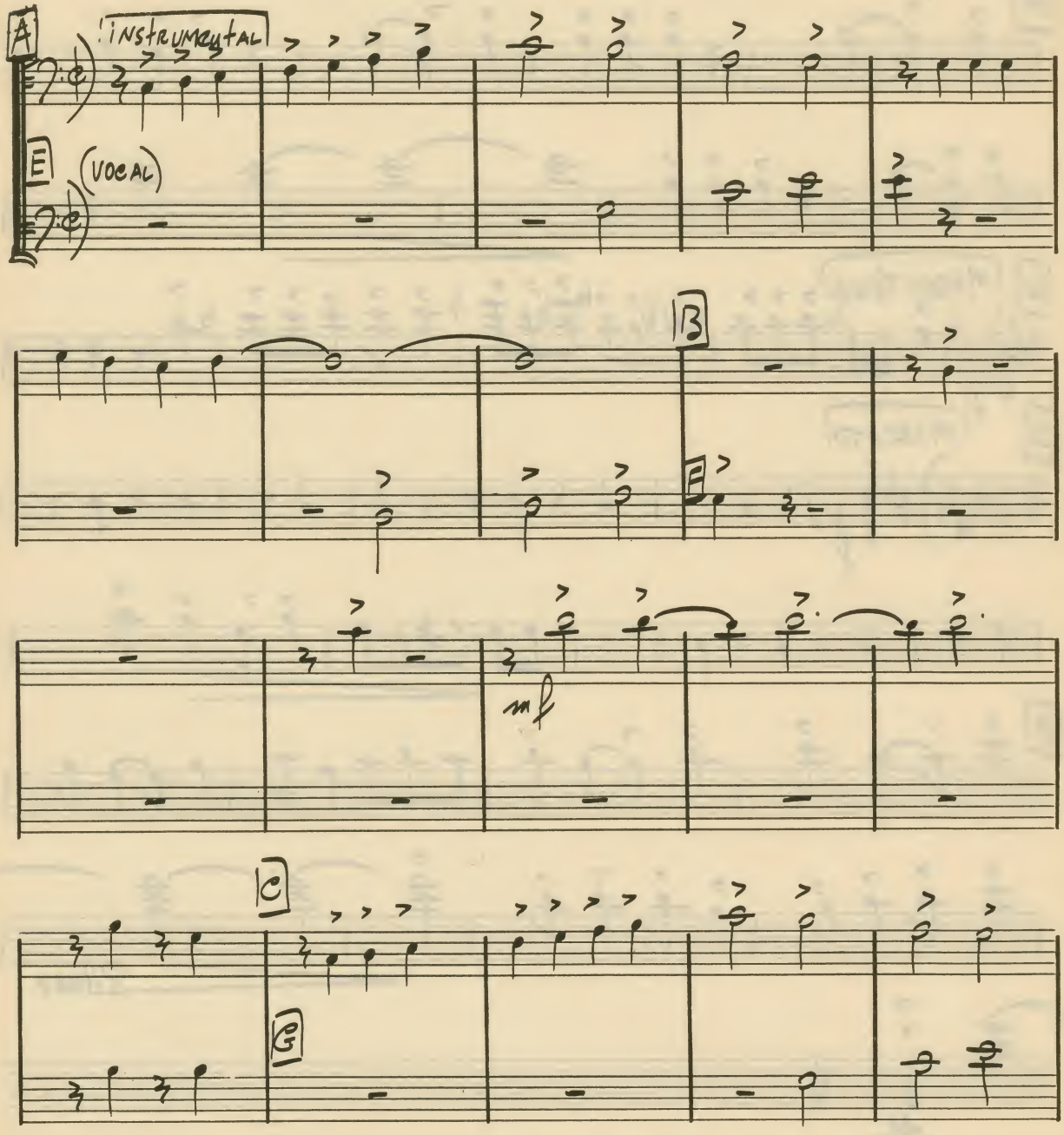

2
E
mf
F
1
G
Moderately slow
4/4
f
H
I
p
f
p
f
J
p
fz
p
K
Moderato
2
V.S.

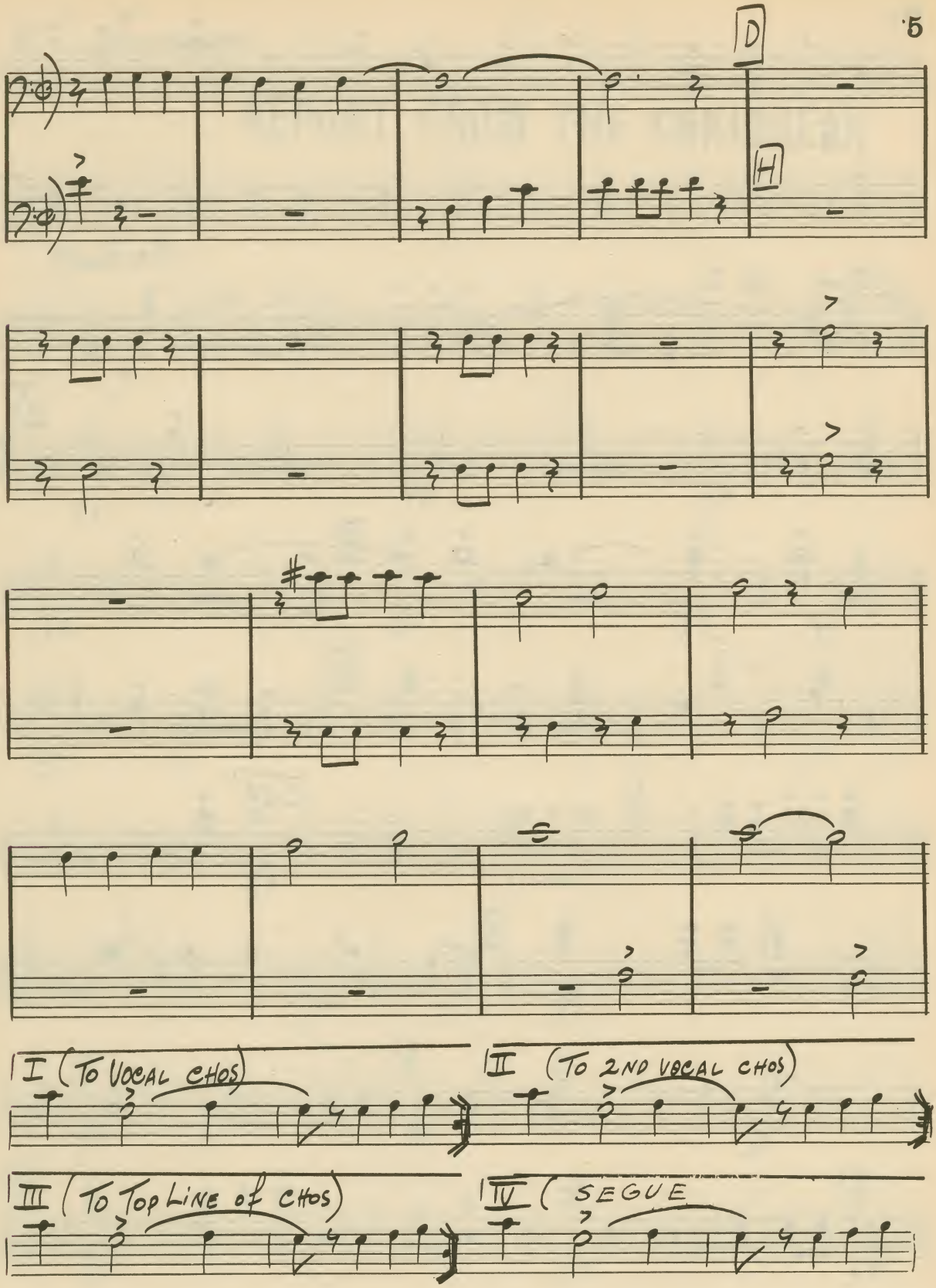

L
fp
fp
fp
M
N
MARCH Tempo
O
MARCATO
P
Ritard
sffz

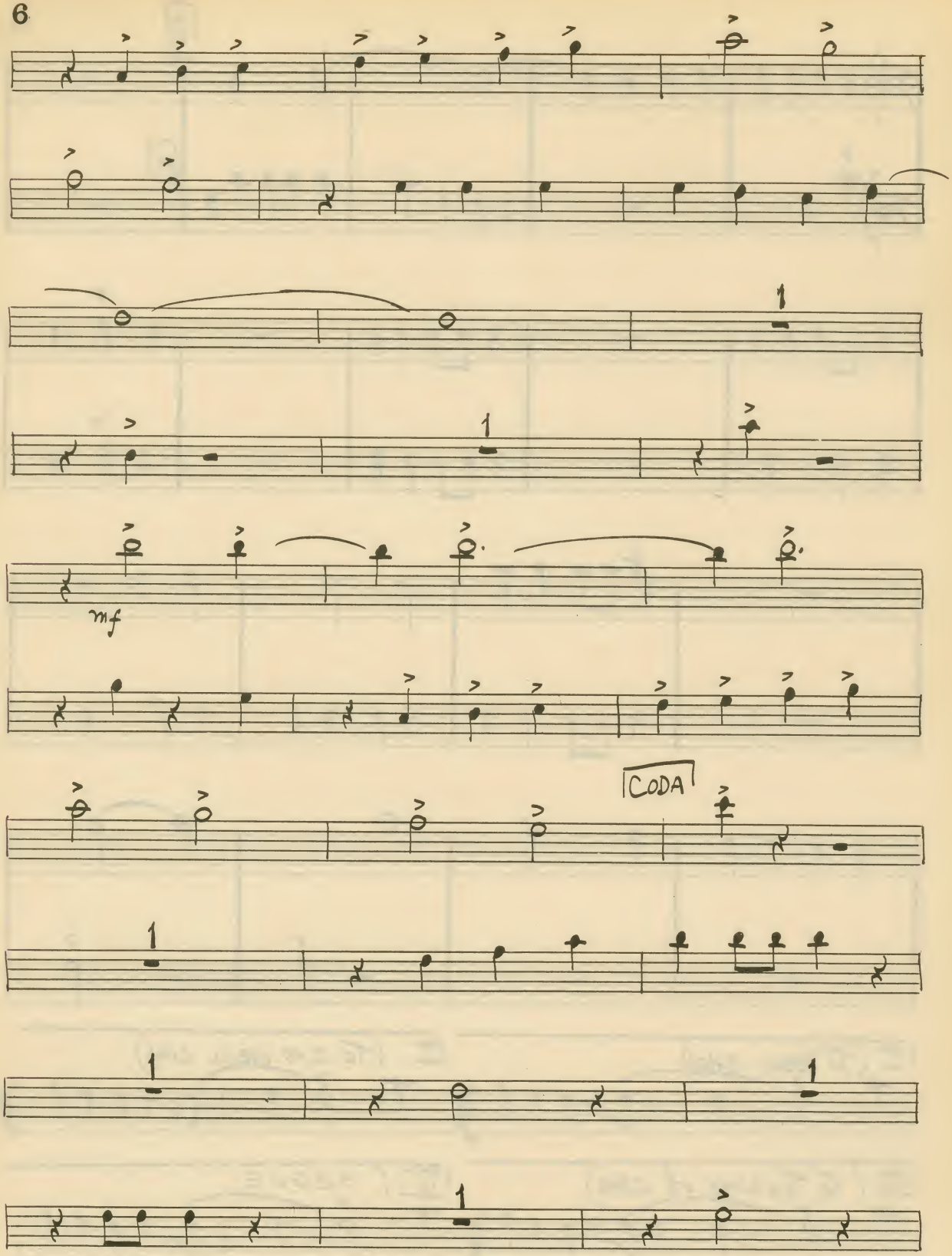
YANK YANK YANK

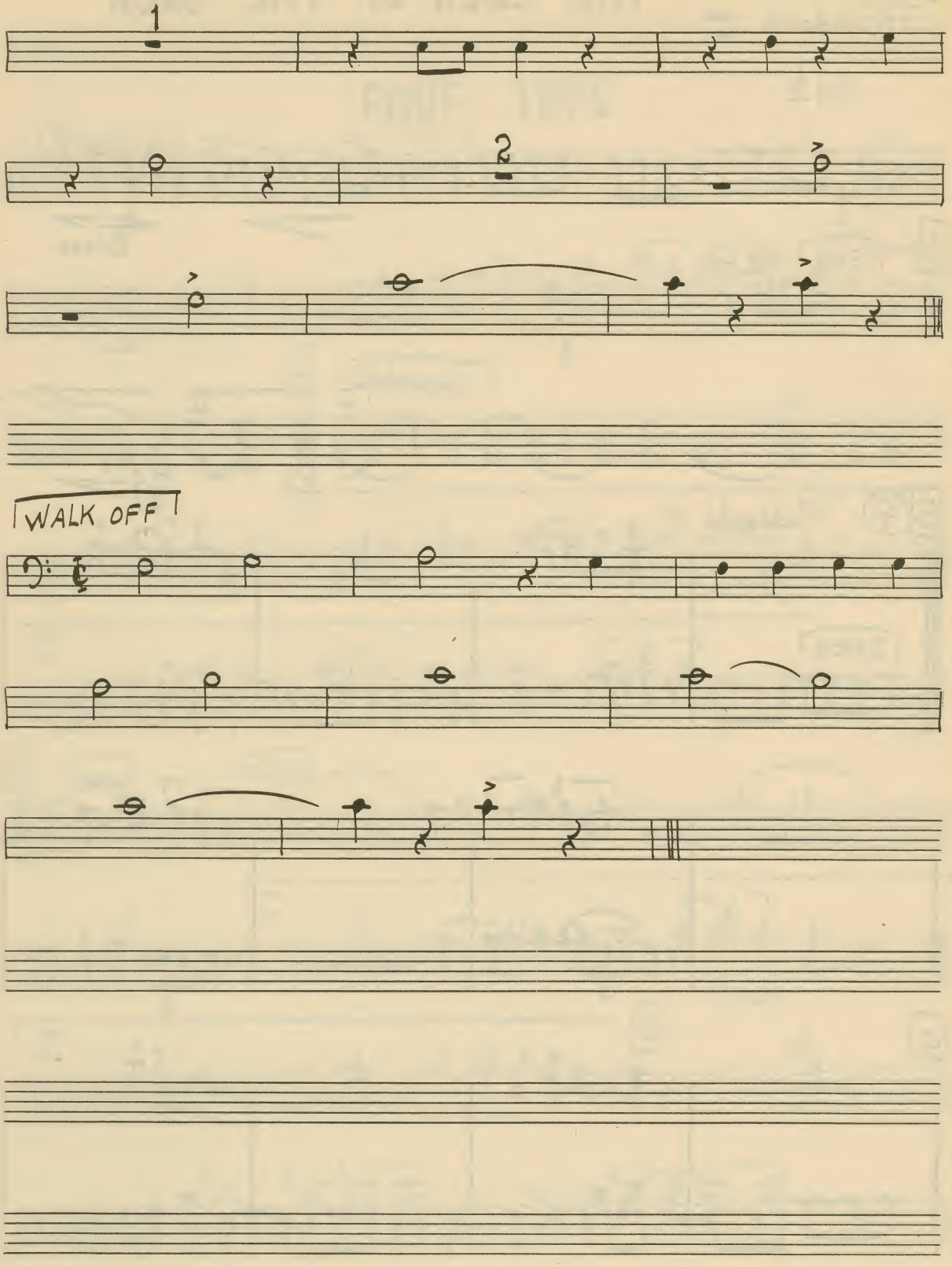
TROMBONE II

Mod to




D
H
I (To Vocal Chos)
II (To 2nd Vocal Chos)
III (To Top Line of Chos)
IV (SEGUE

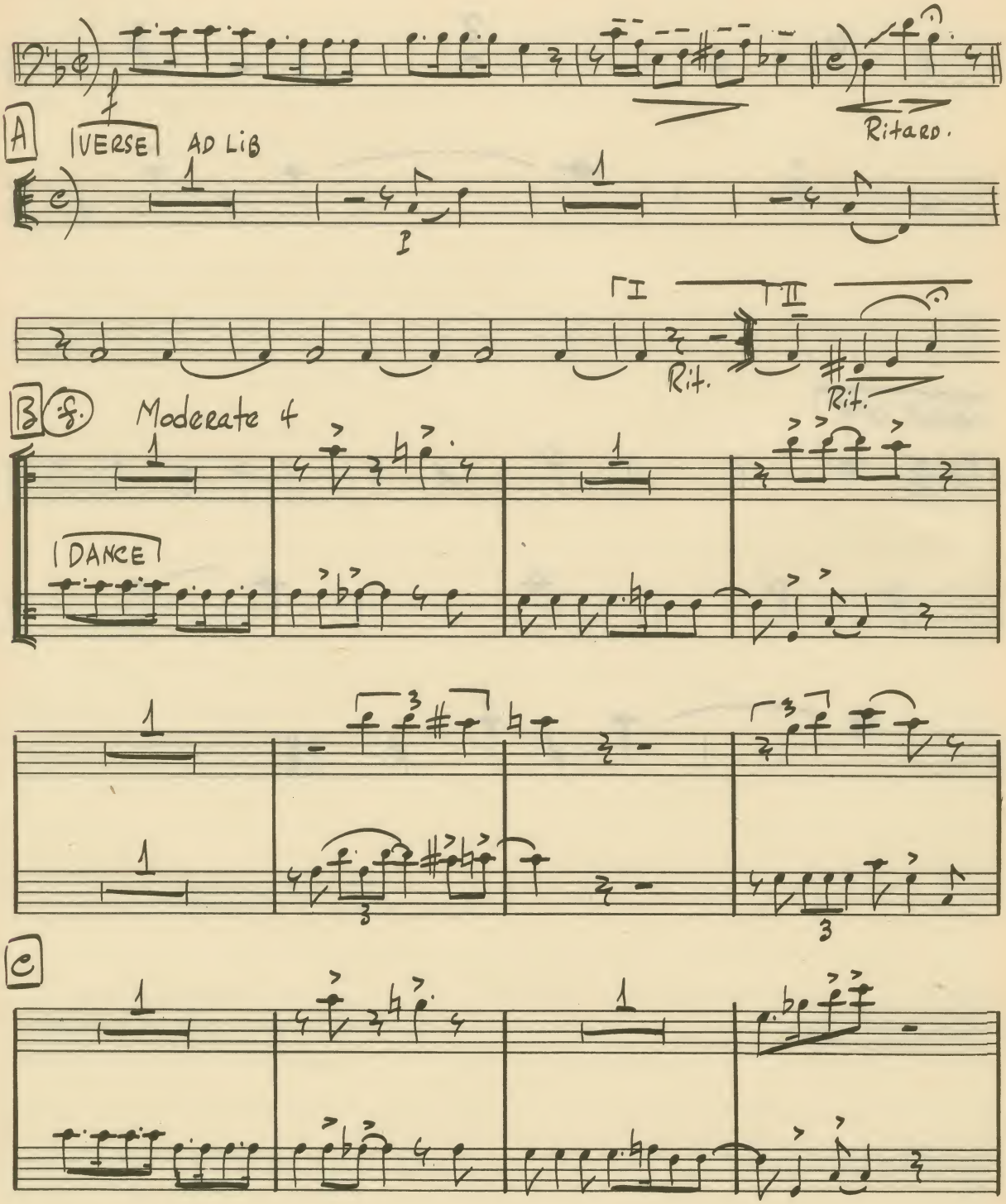

mf
CODA

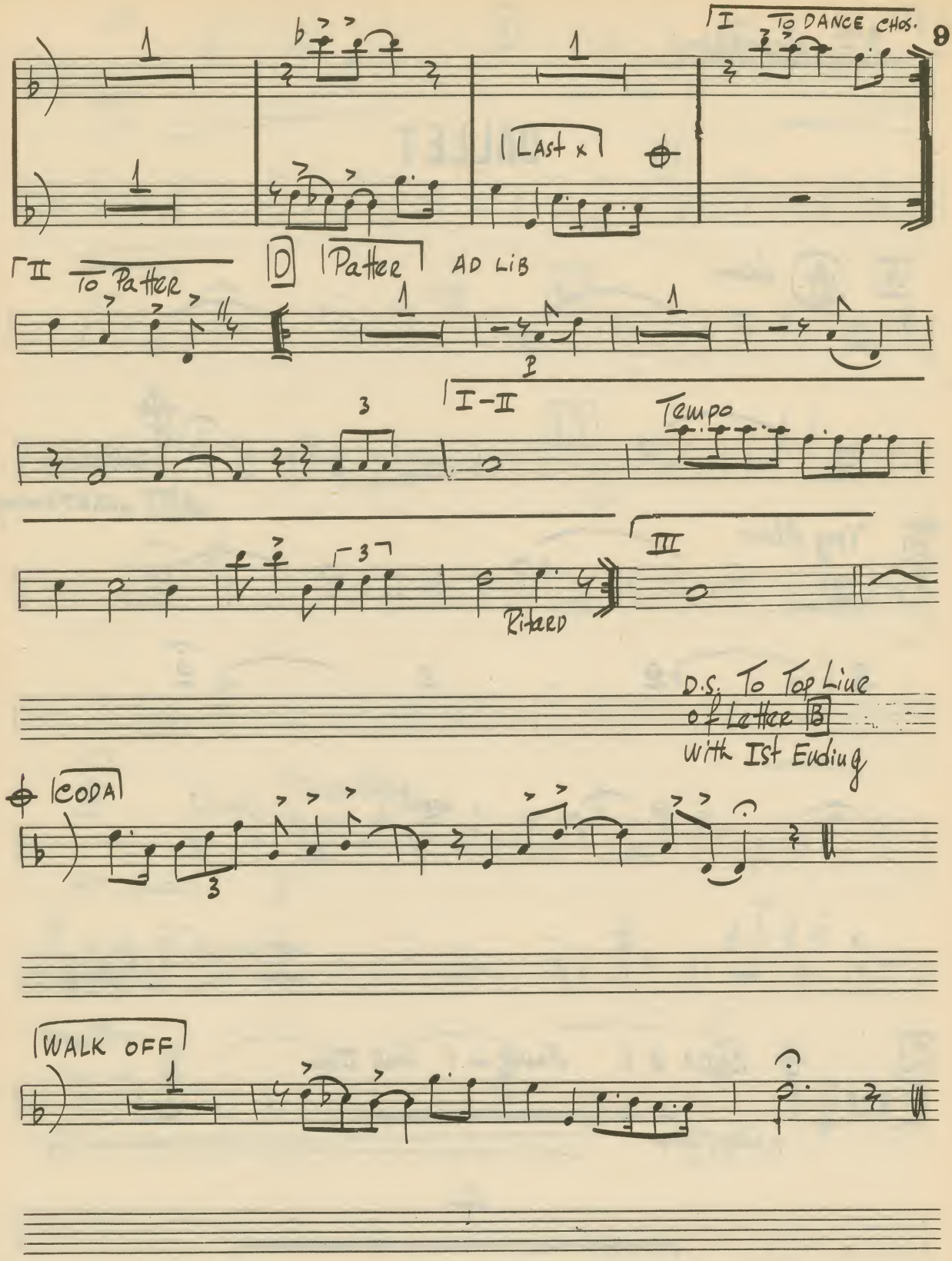

1
2
WALK OFF

THE SAGA OF THE SACK

TROMBONE II

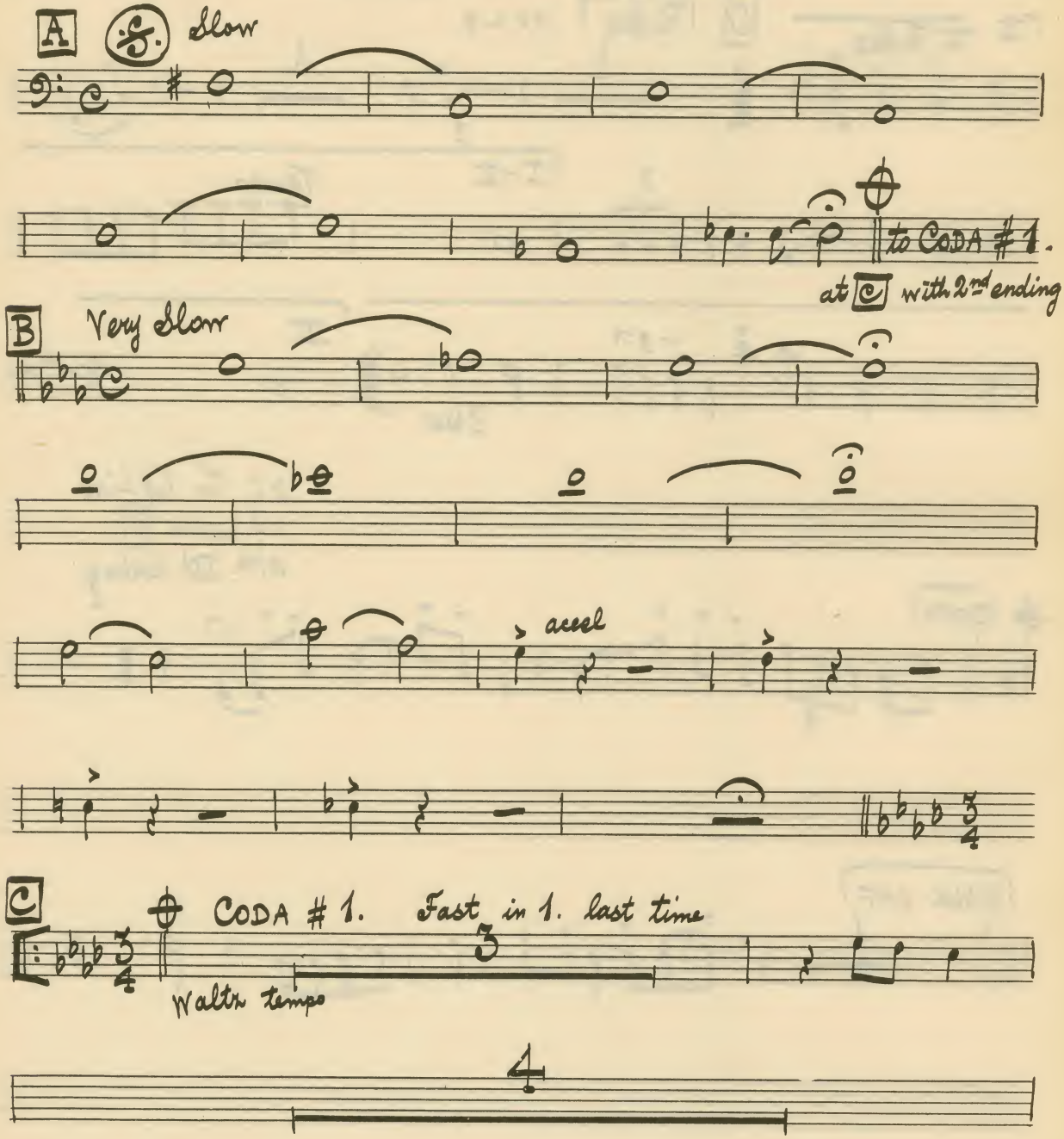
Mod to

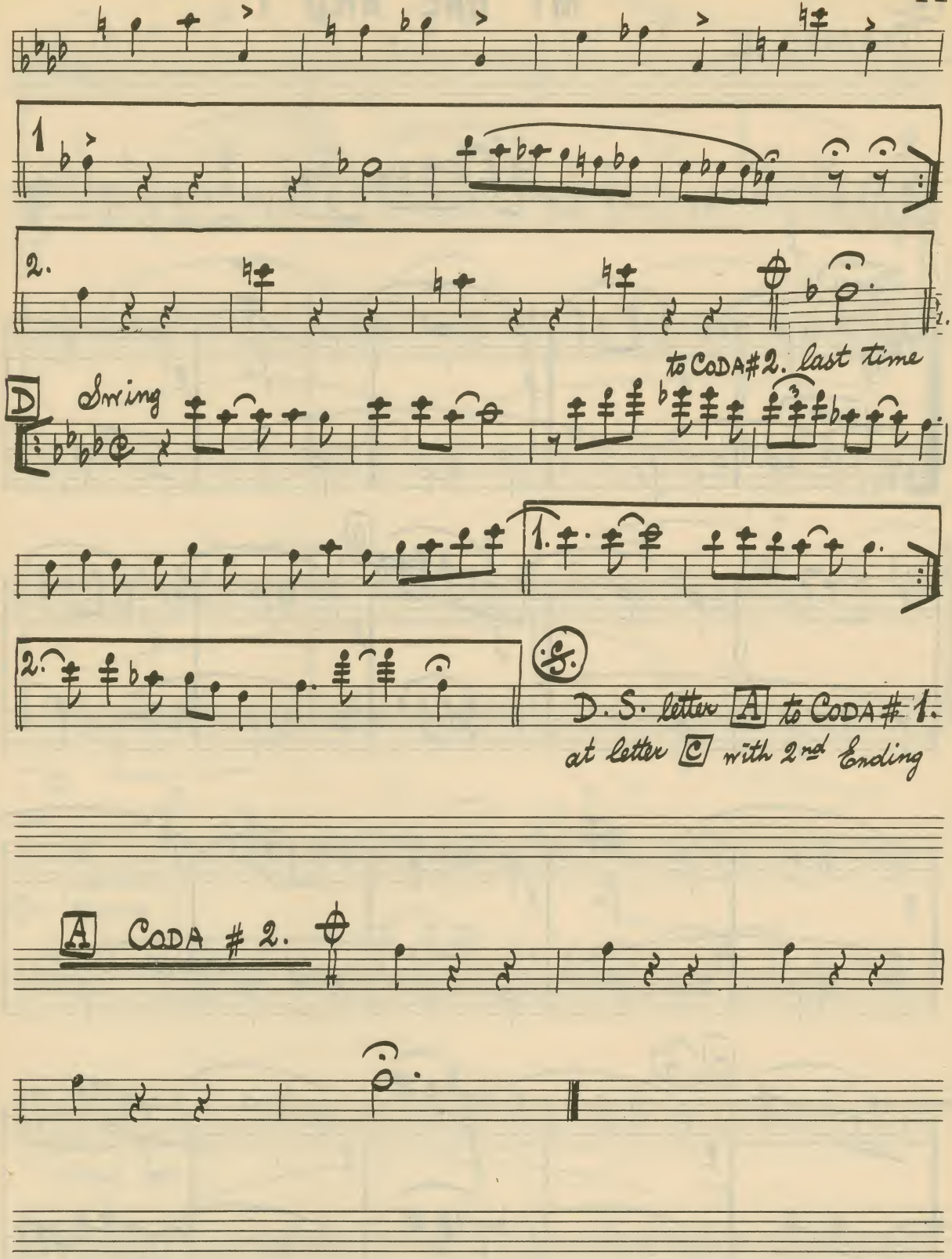



I To DANCE CHOS.
Last x
II To Patter
D
Patter
AD LIB
I-II
Tempo
III
Ritard
D.S. To Top Line
of Letter B
with 1st Ending
CODA
WALK OFF

2nd Trombone

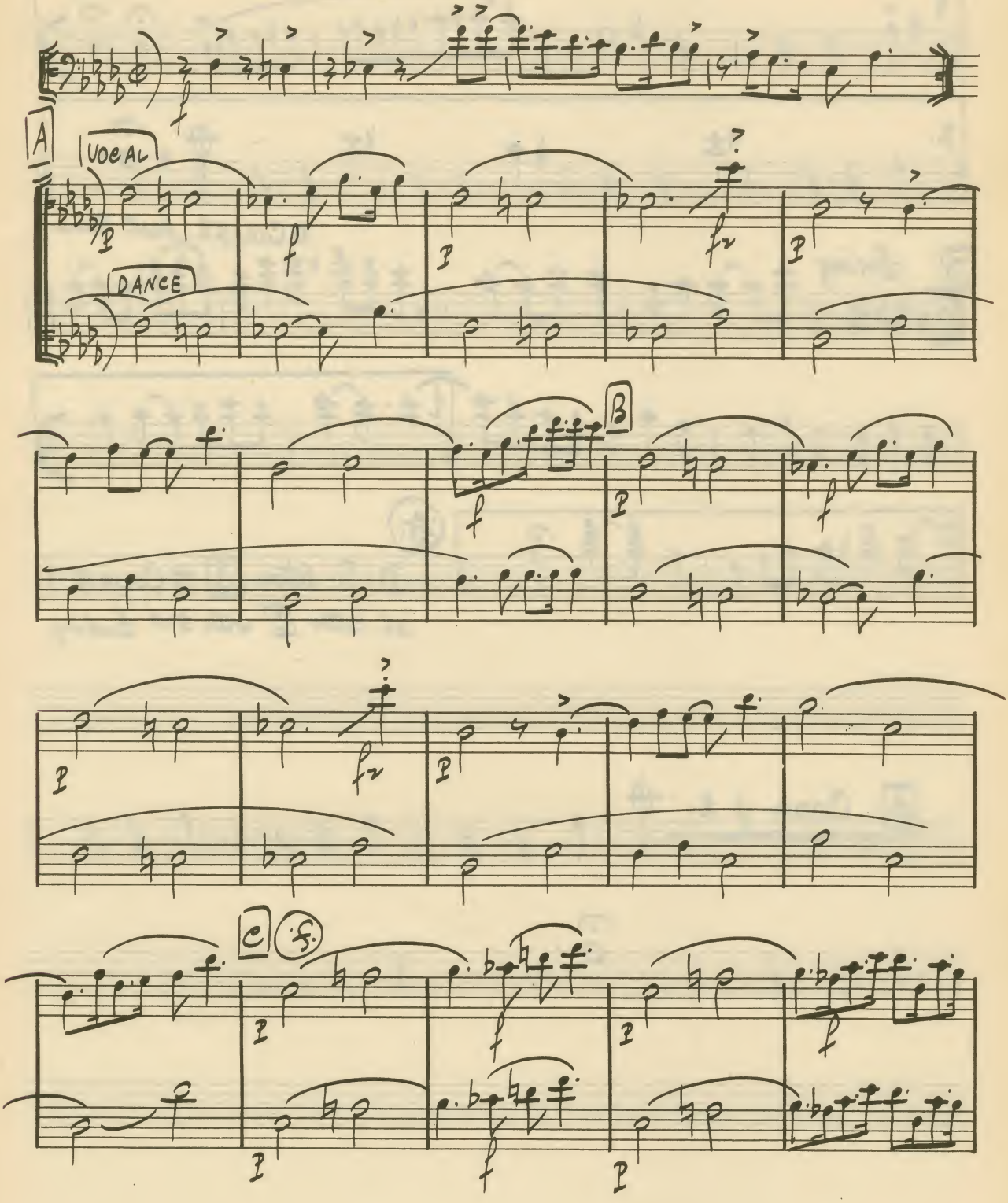
BALLET

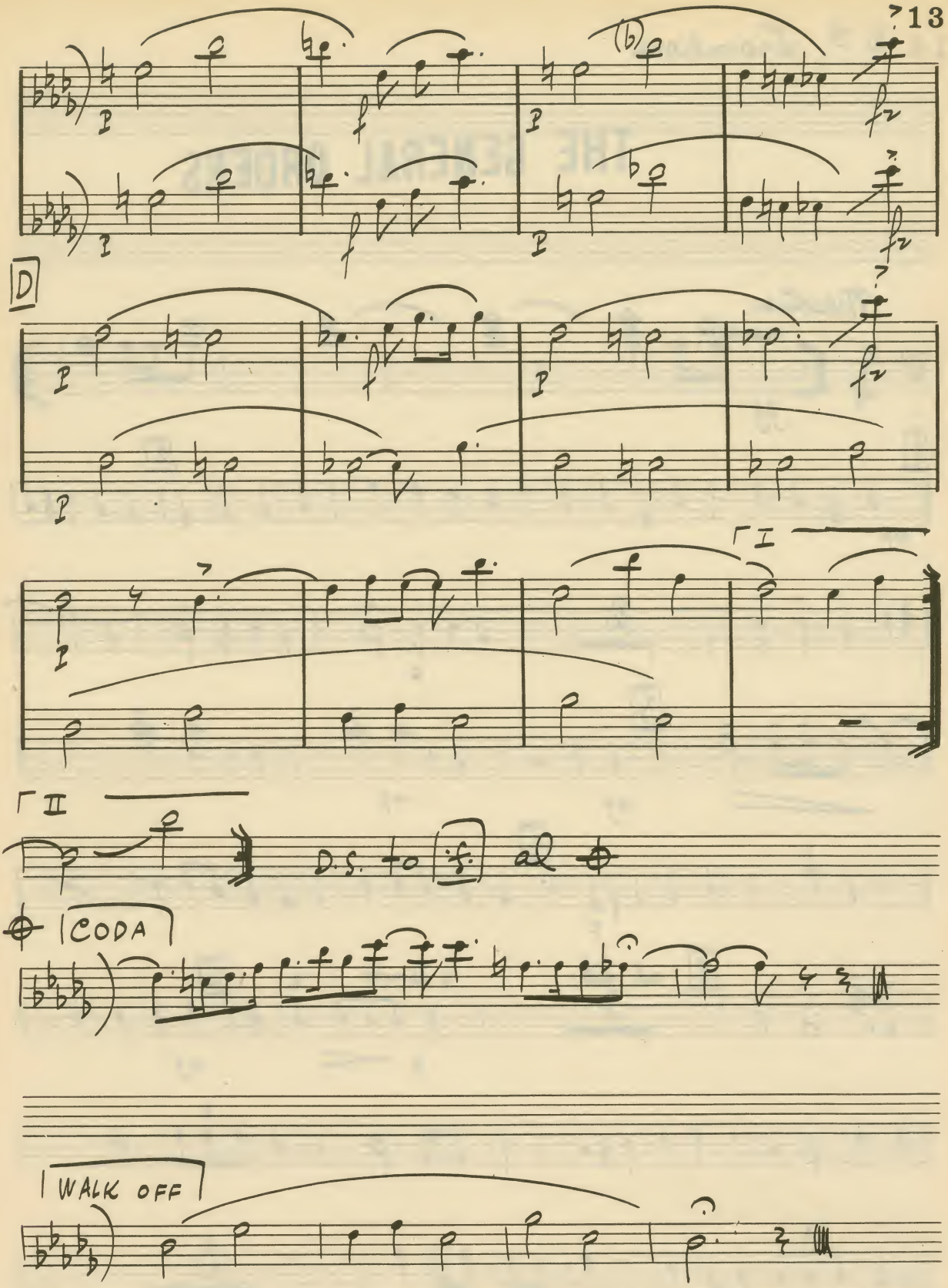



1
2.
to CODA # 2. last time
D
Swing
1.
2.
D. S. letter A to CODA # 1.
at letter C with 2nd Ending
A CODA # 2.

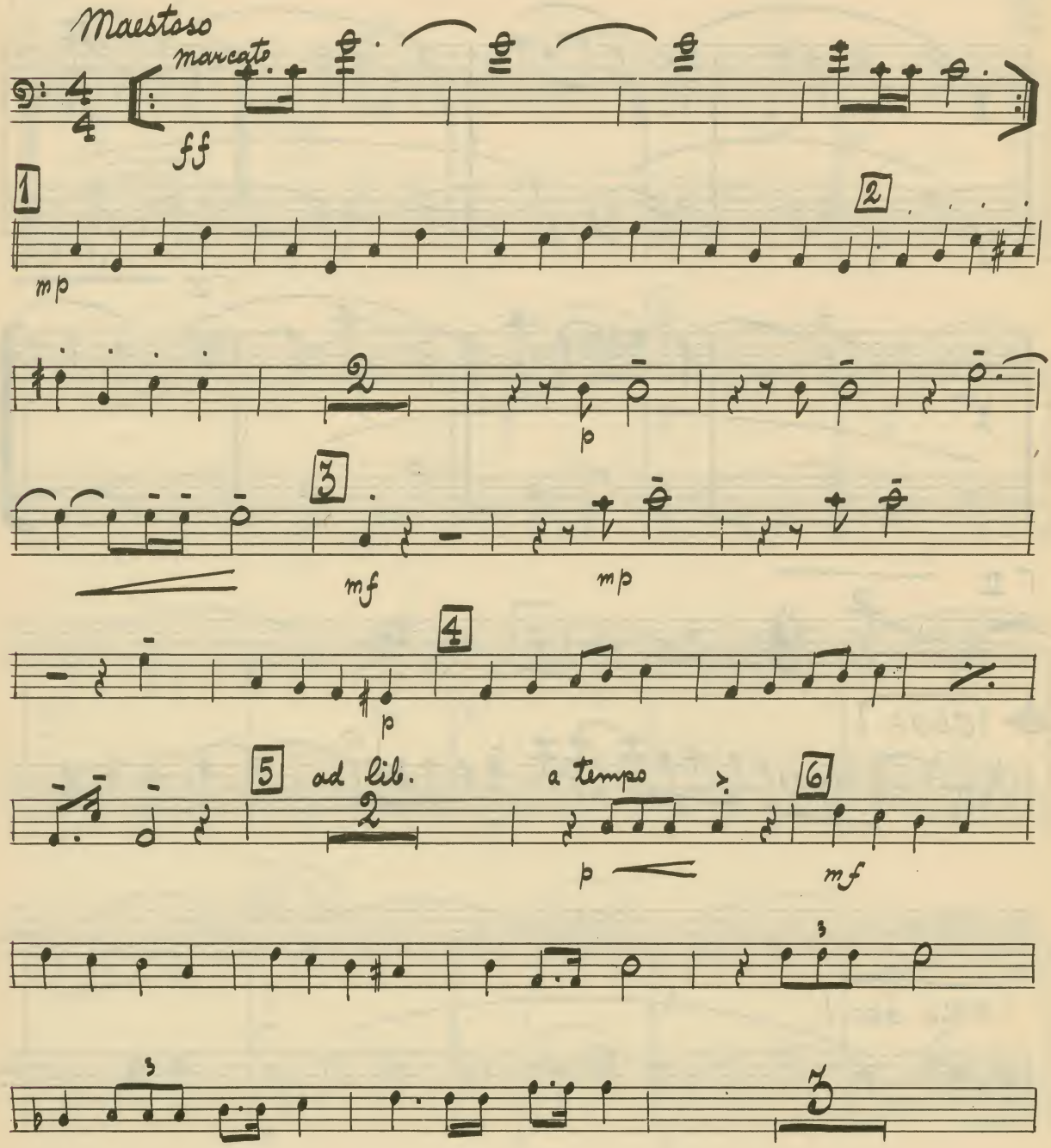
MY GAL AND I

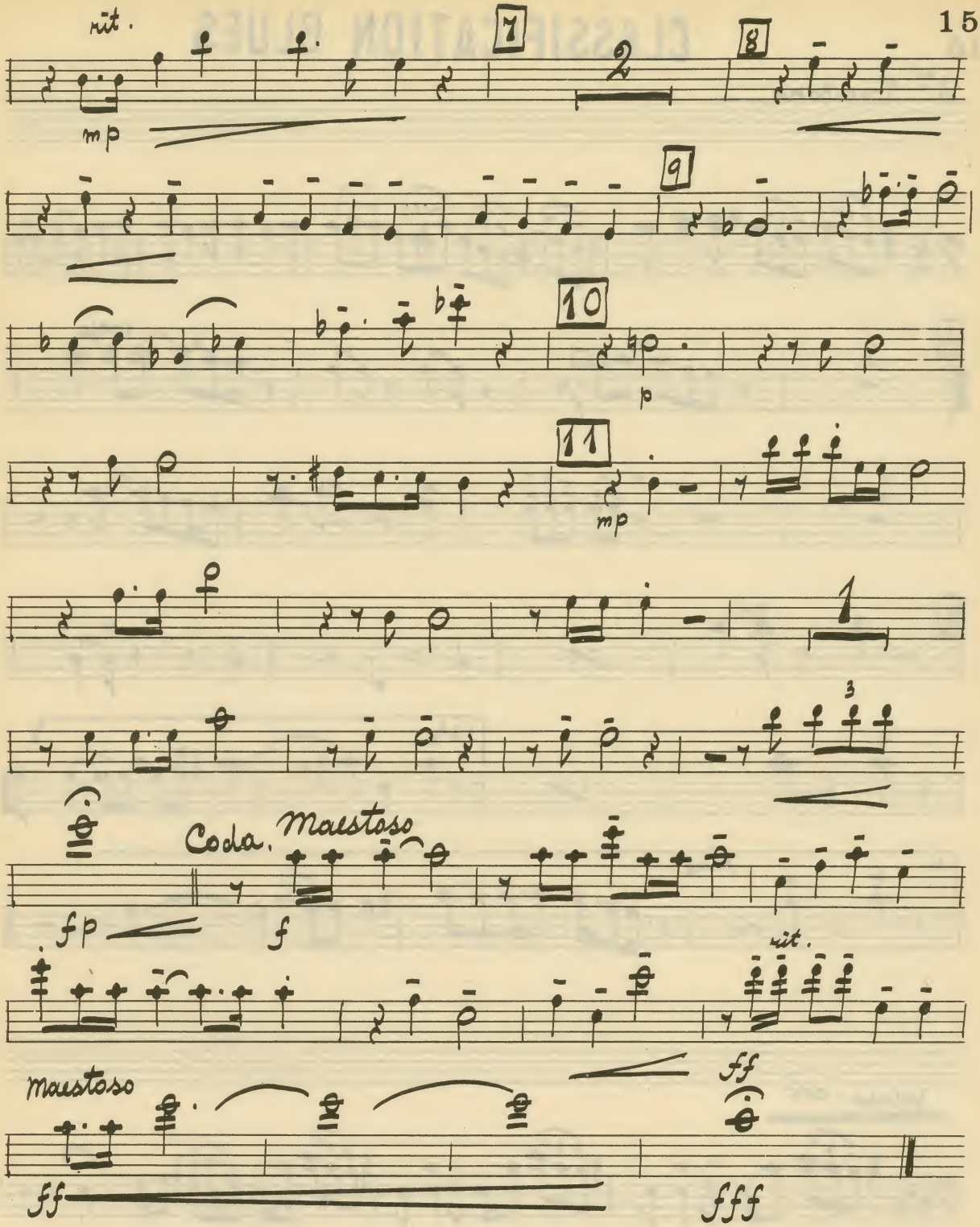
TROMBONE II




D
I
II
D.S. to
al
CODA
WALK OFF

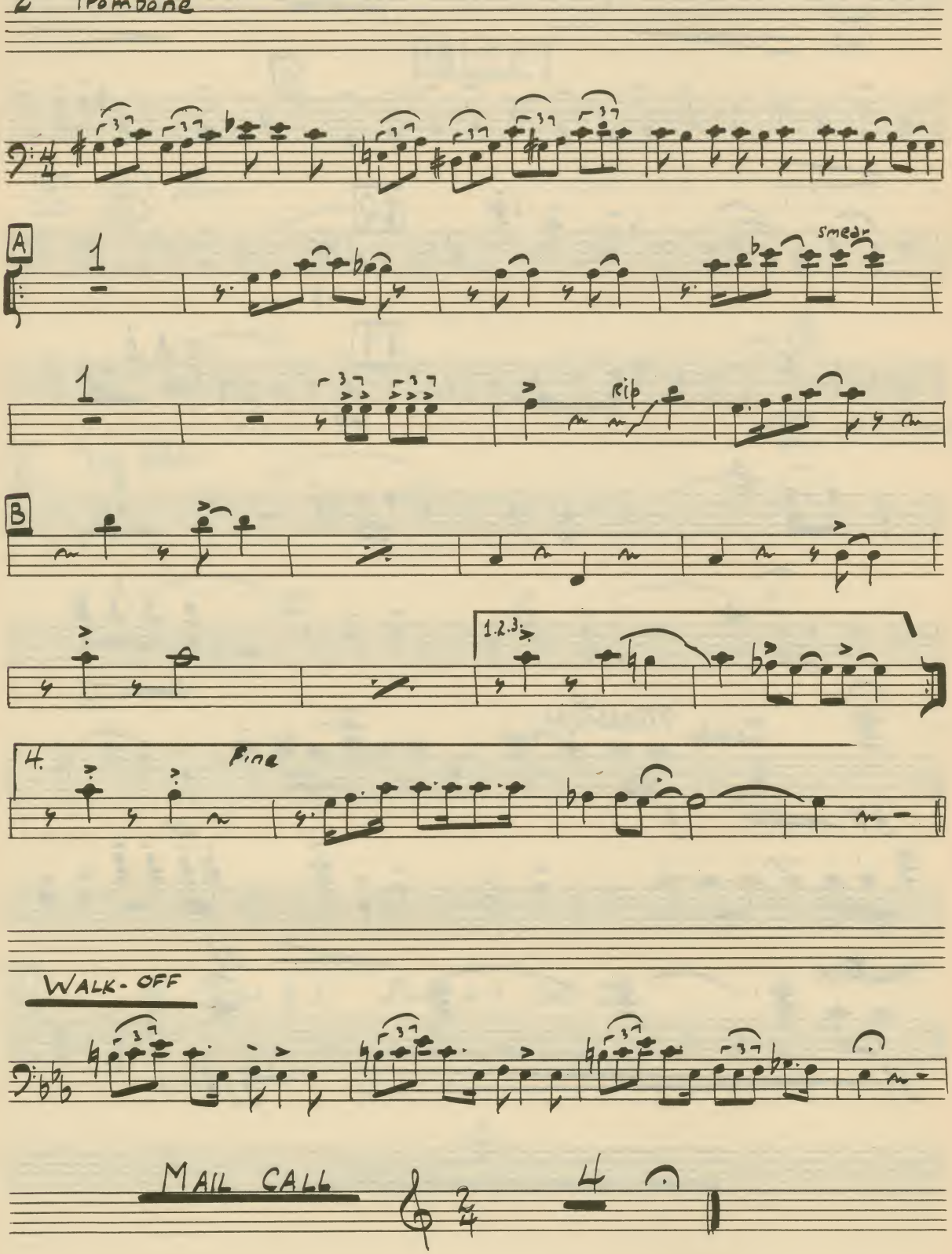
THE GENERAL ORDERS




rit.
7
2
8
mp
9
10
p
11
mp
1
3
Coda. Maestoso
fp
f
rit.
ff
Maestoso
ff
fff

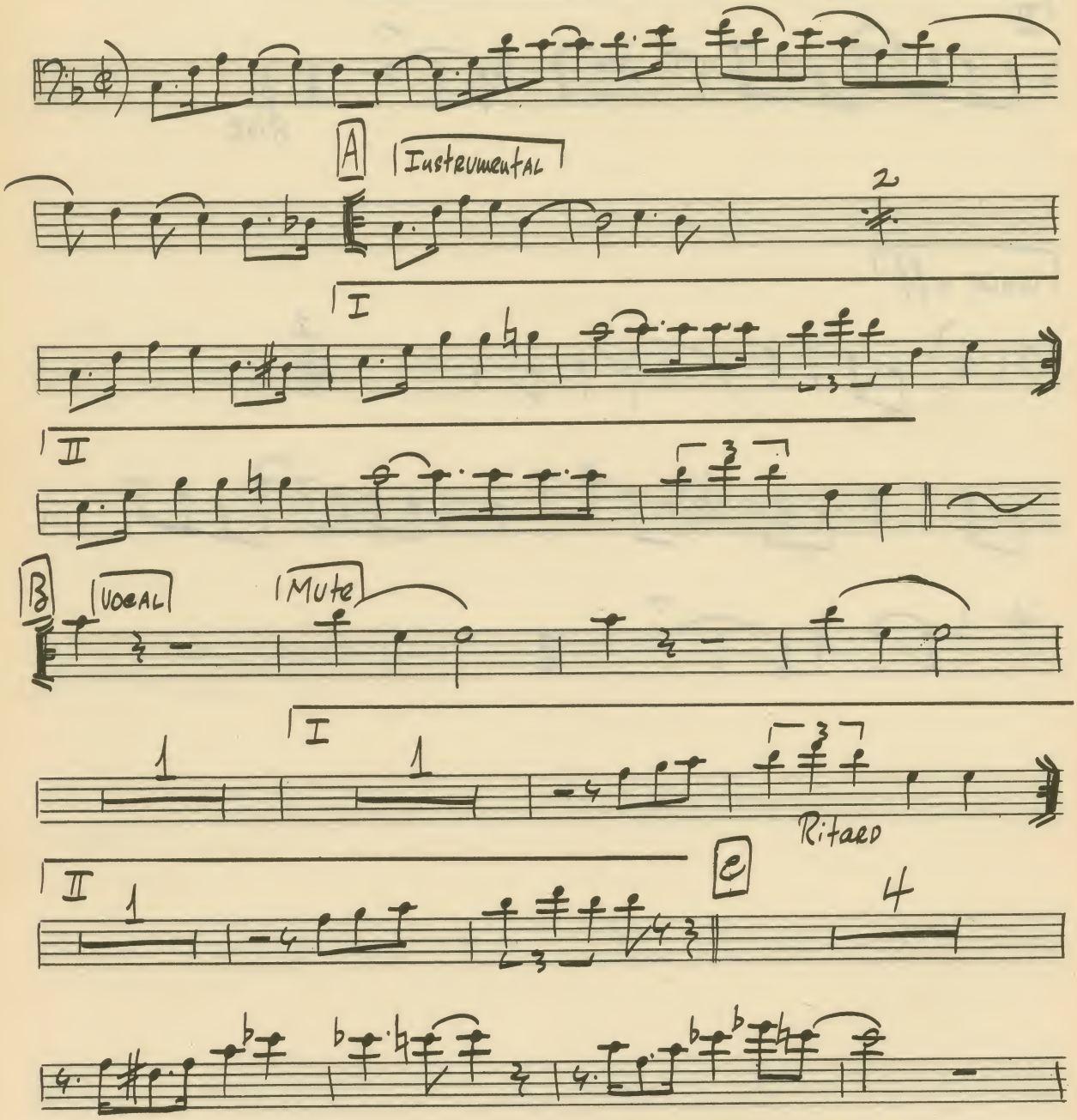
CLASSIFICATION BLUES

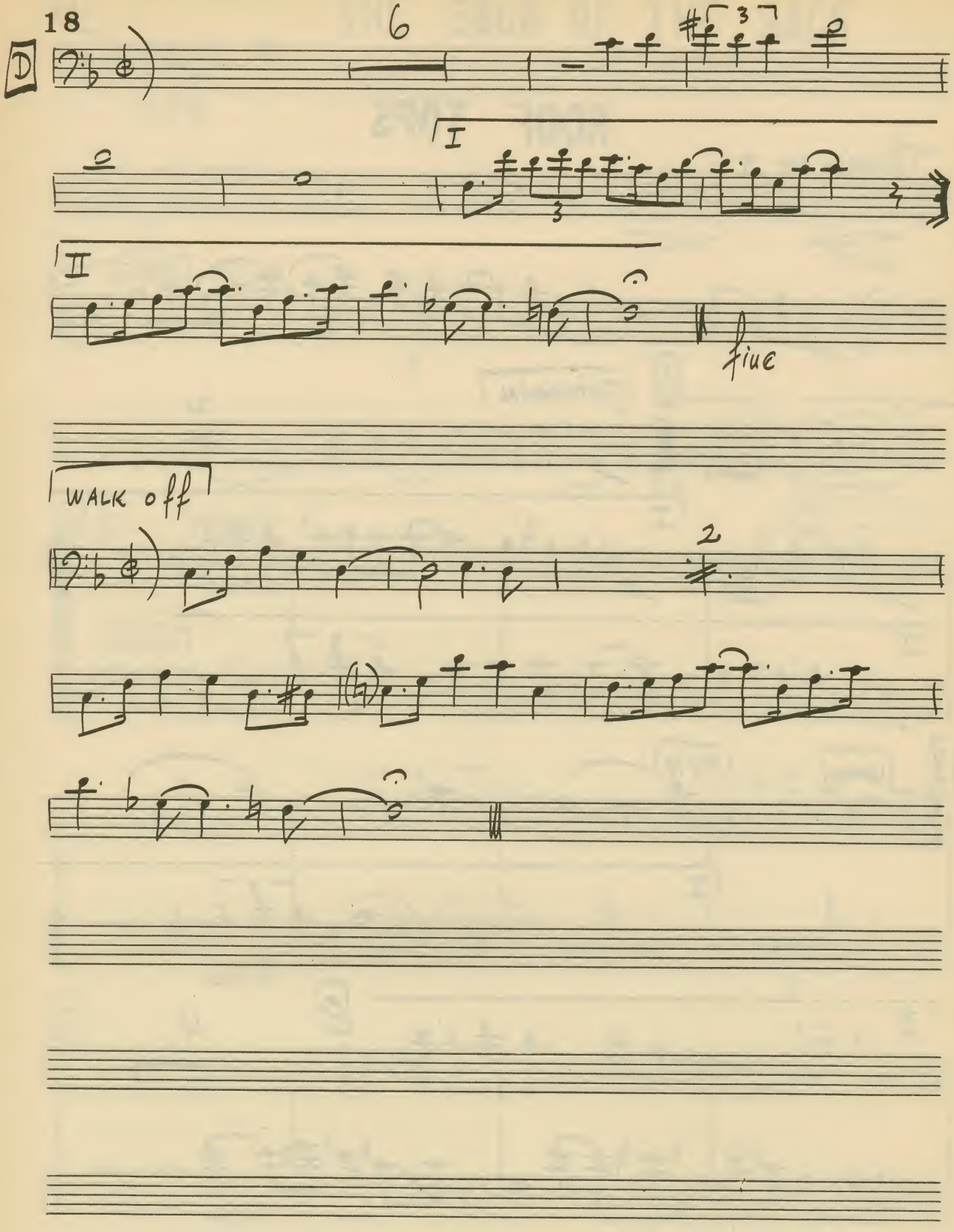
2nd Trombone



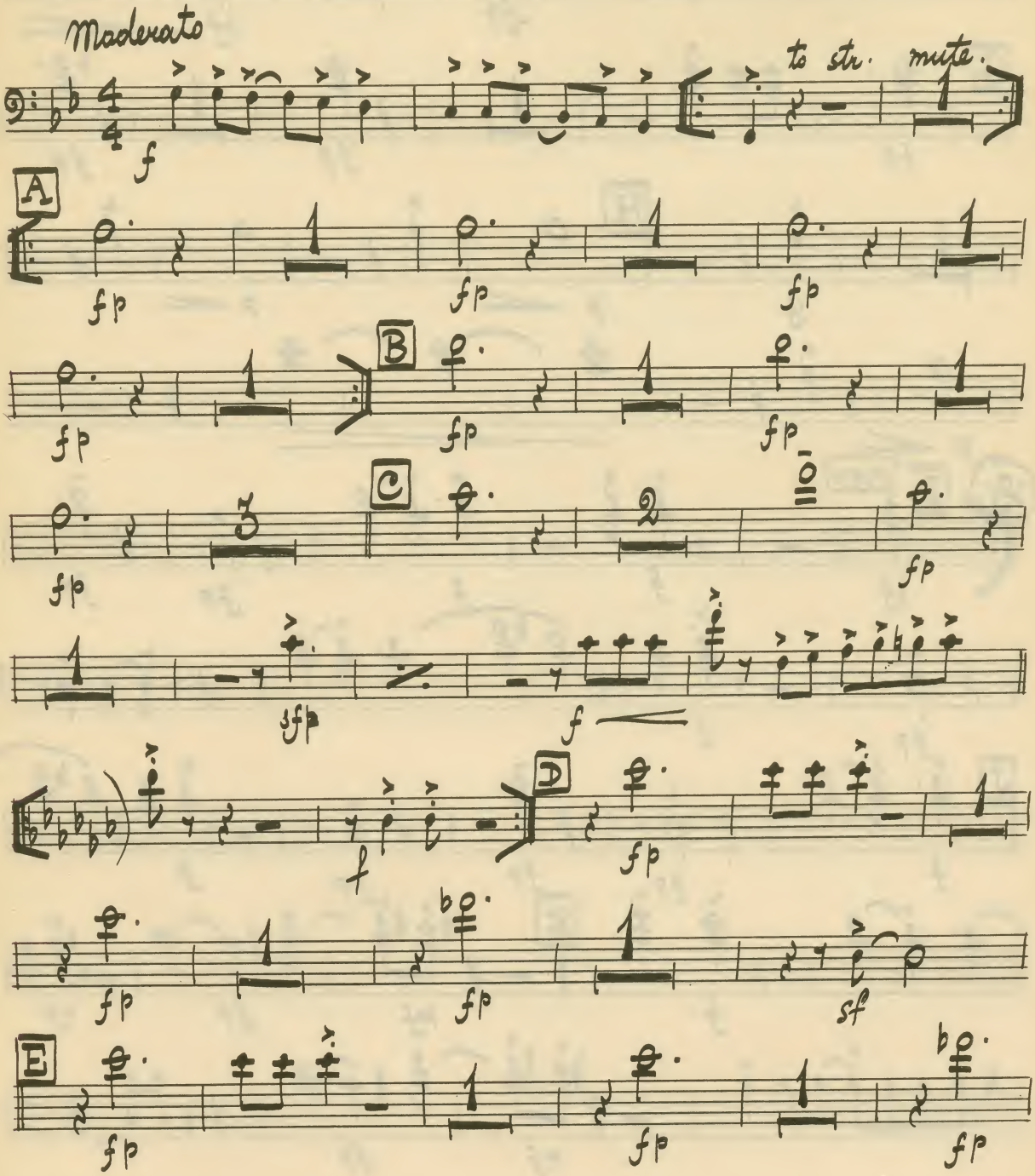
ROOF TOPS

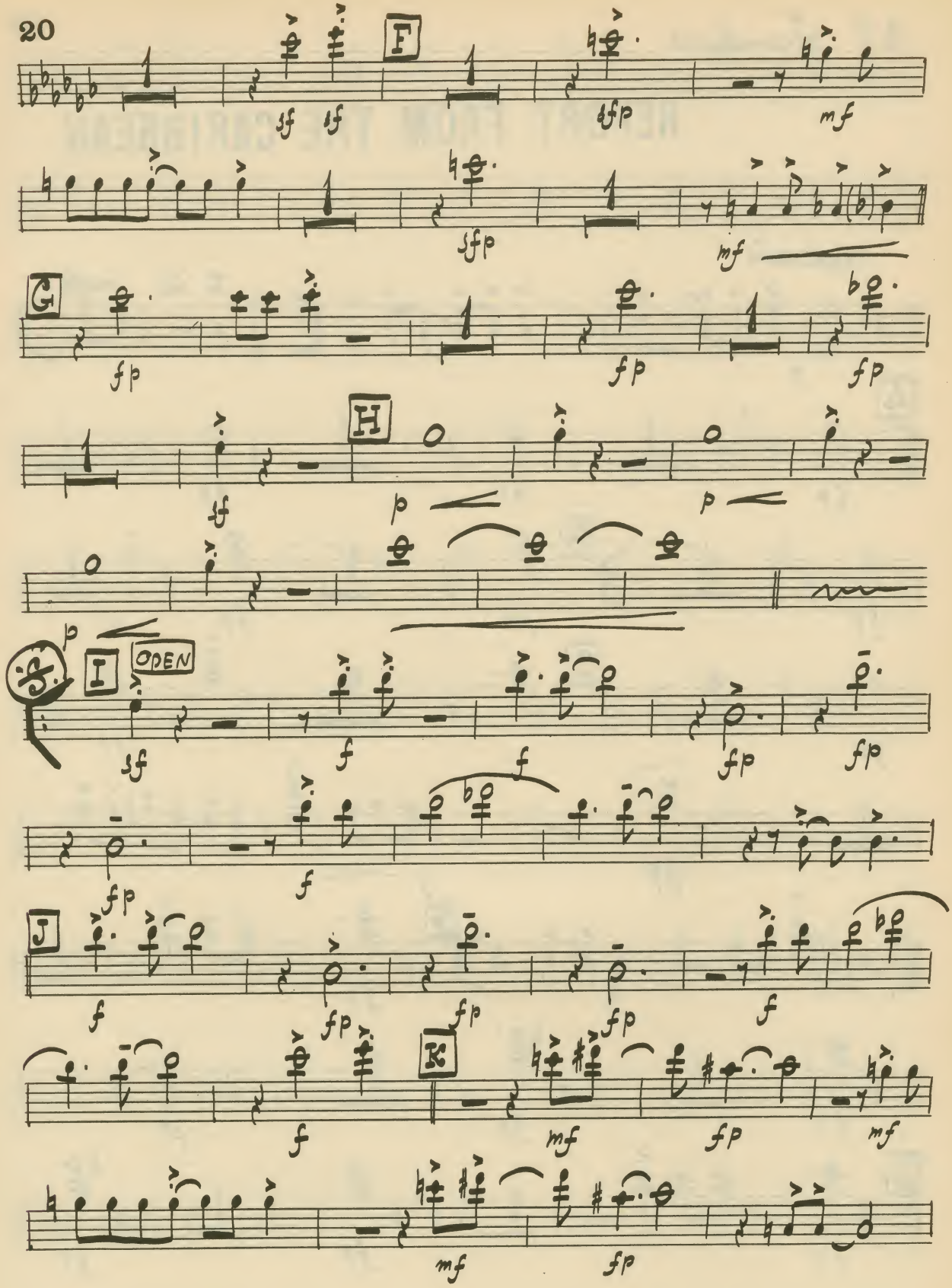
TROMBONE II

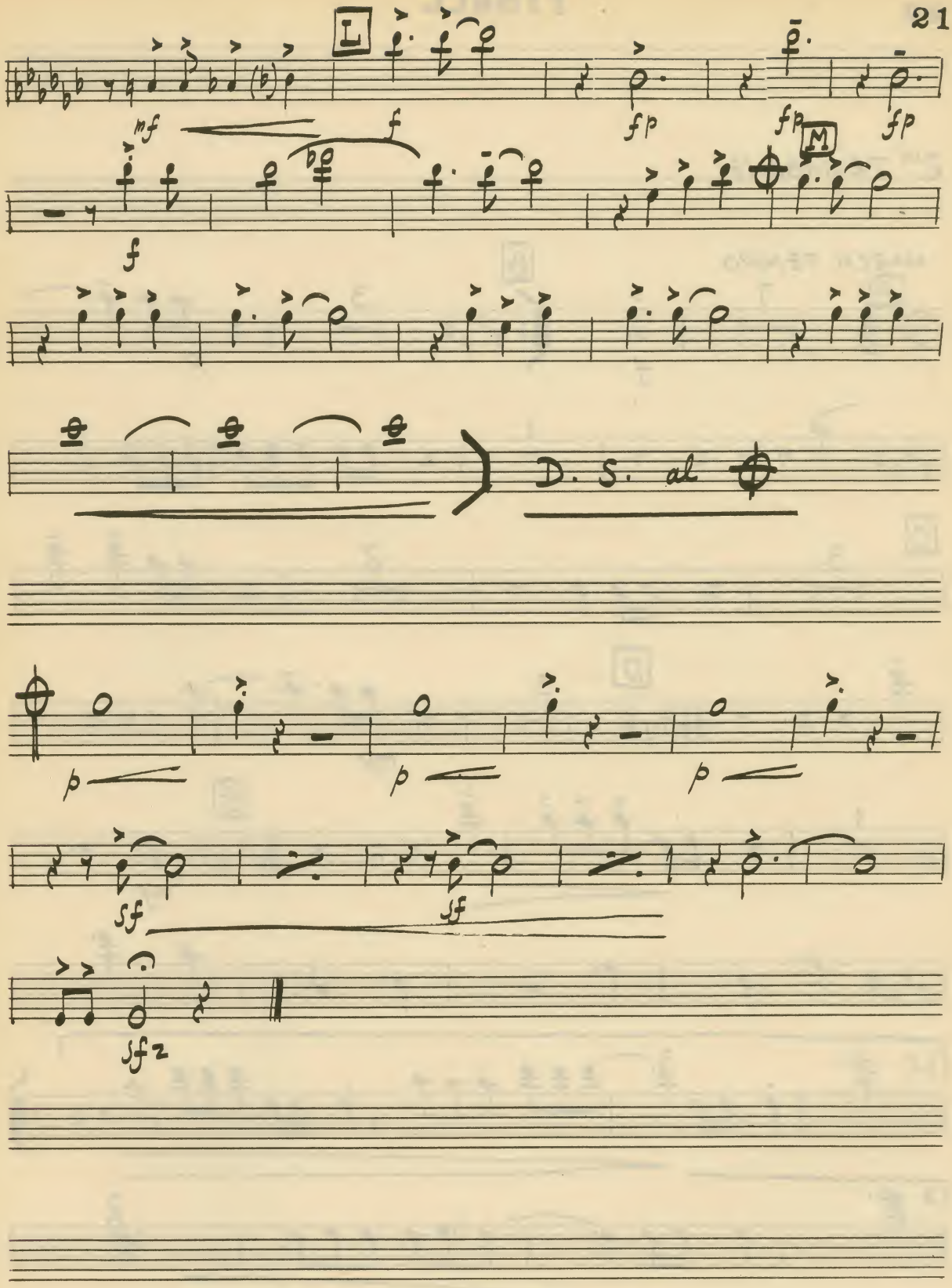



18
D
6
3
I
II
fine
WALK off
2

REPORT FROM THE CARIBBEAN

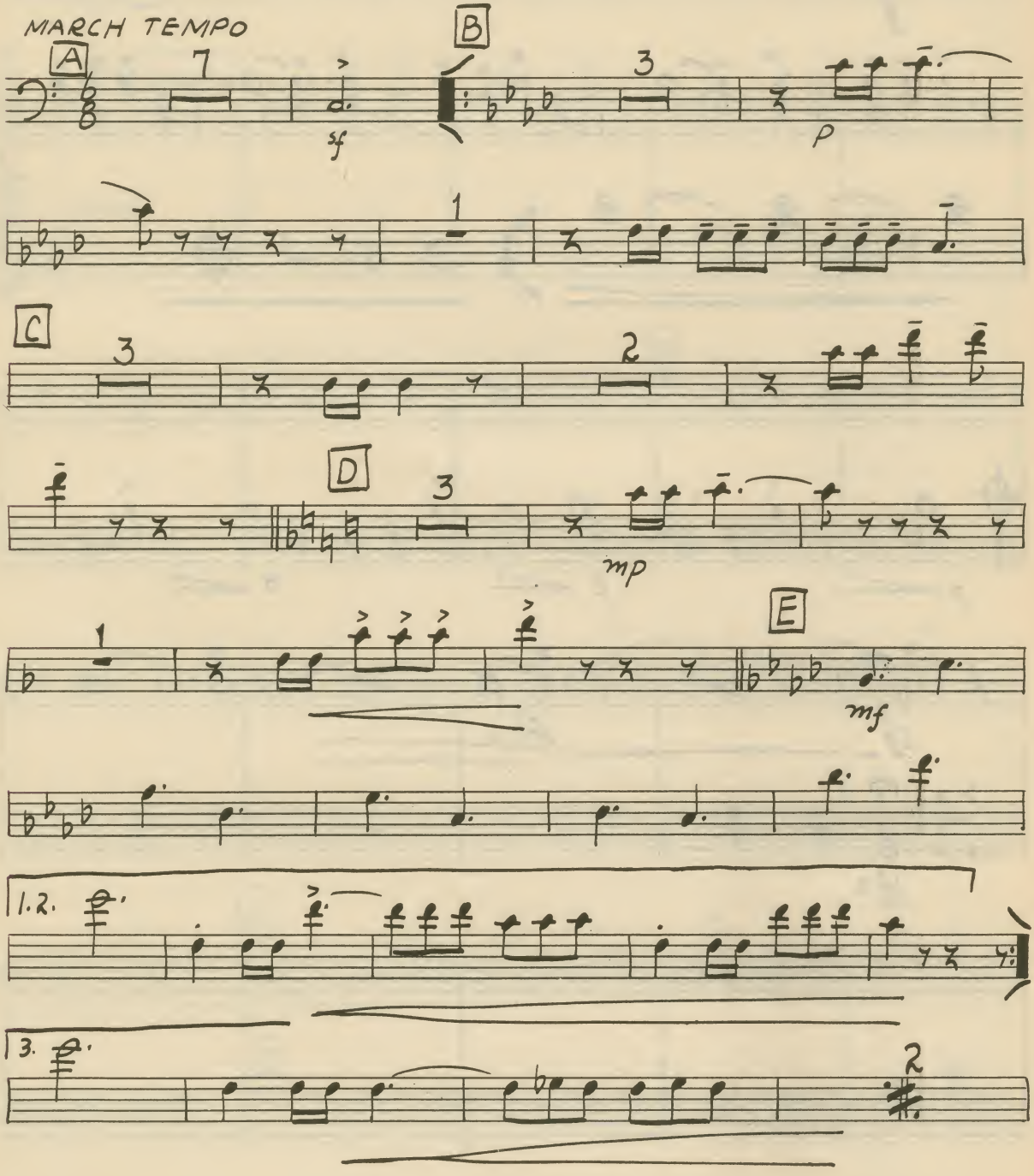


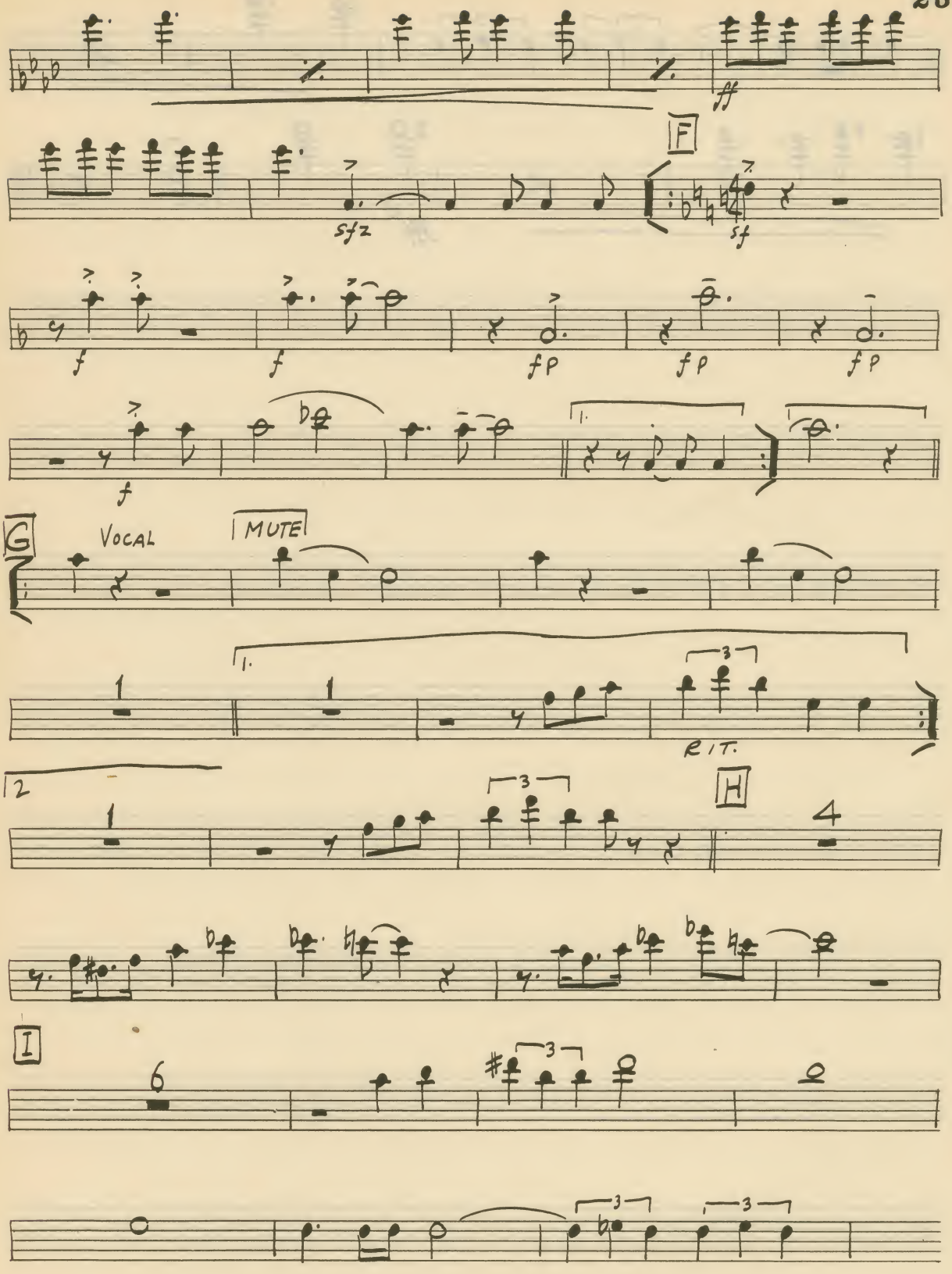

F
G
H
I
OPEN
J
K

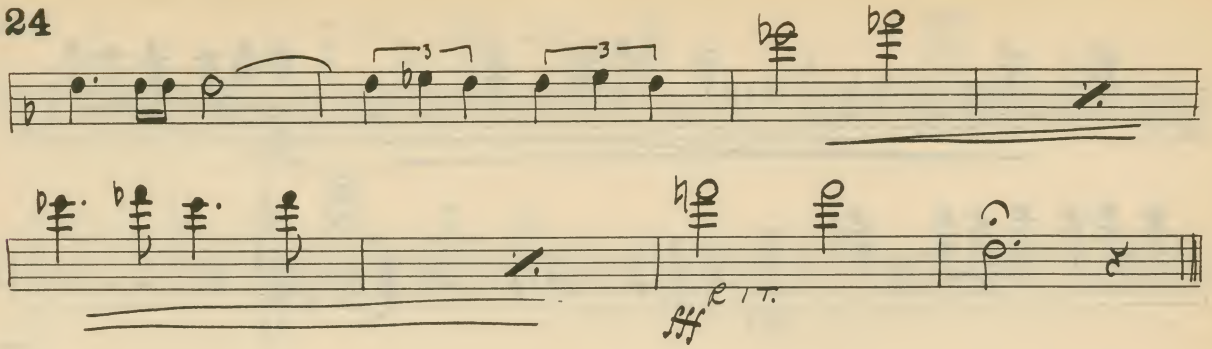

L
M
D. S. al

FINALE

2ND TROMBONE



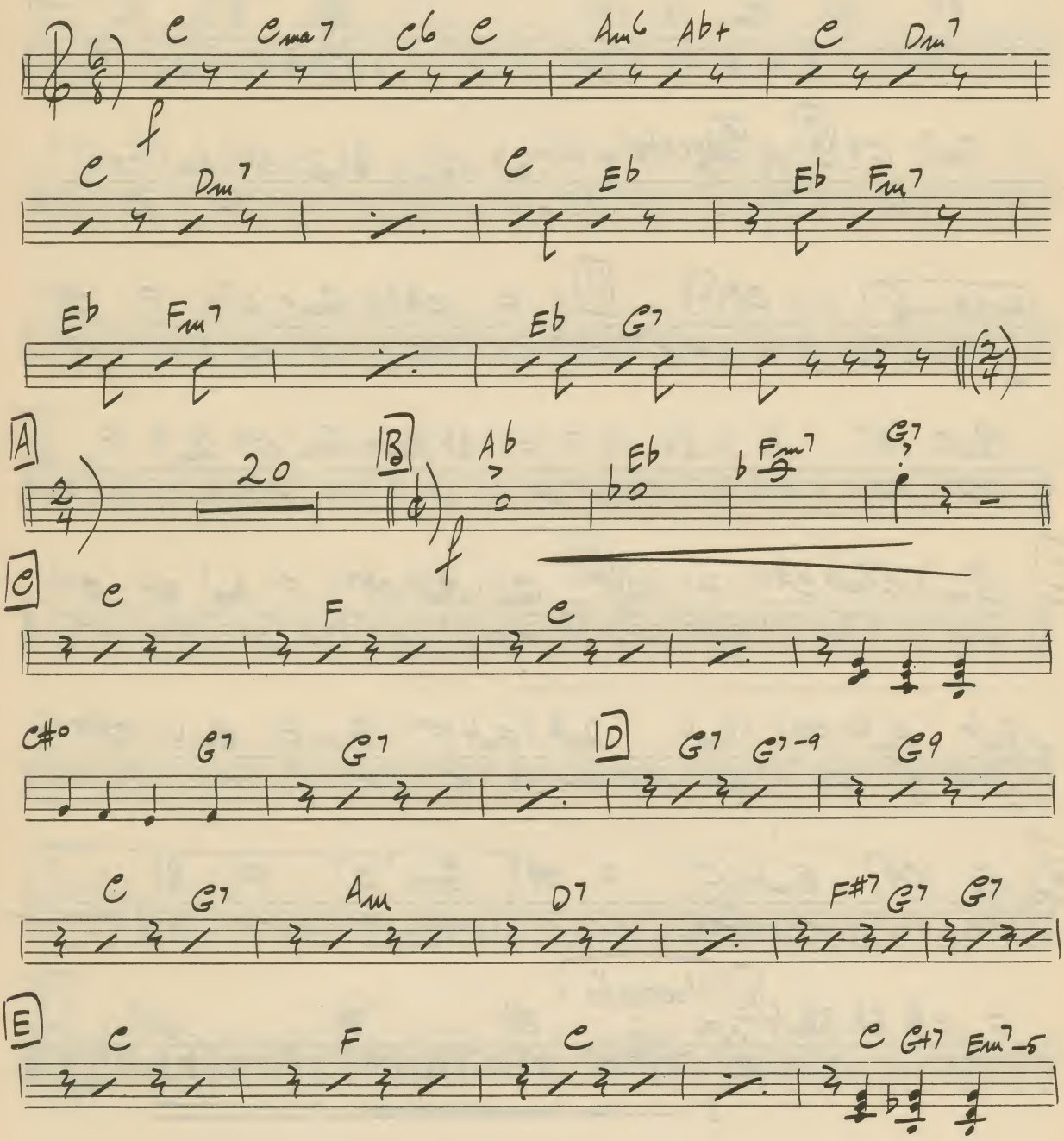

ff
F
sfz
sf
f
f
fp
fp
fp
f
G
VOCAL
MUTE
RIT.
H
I

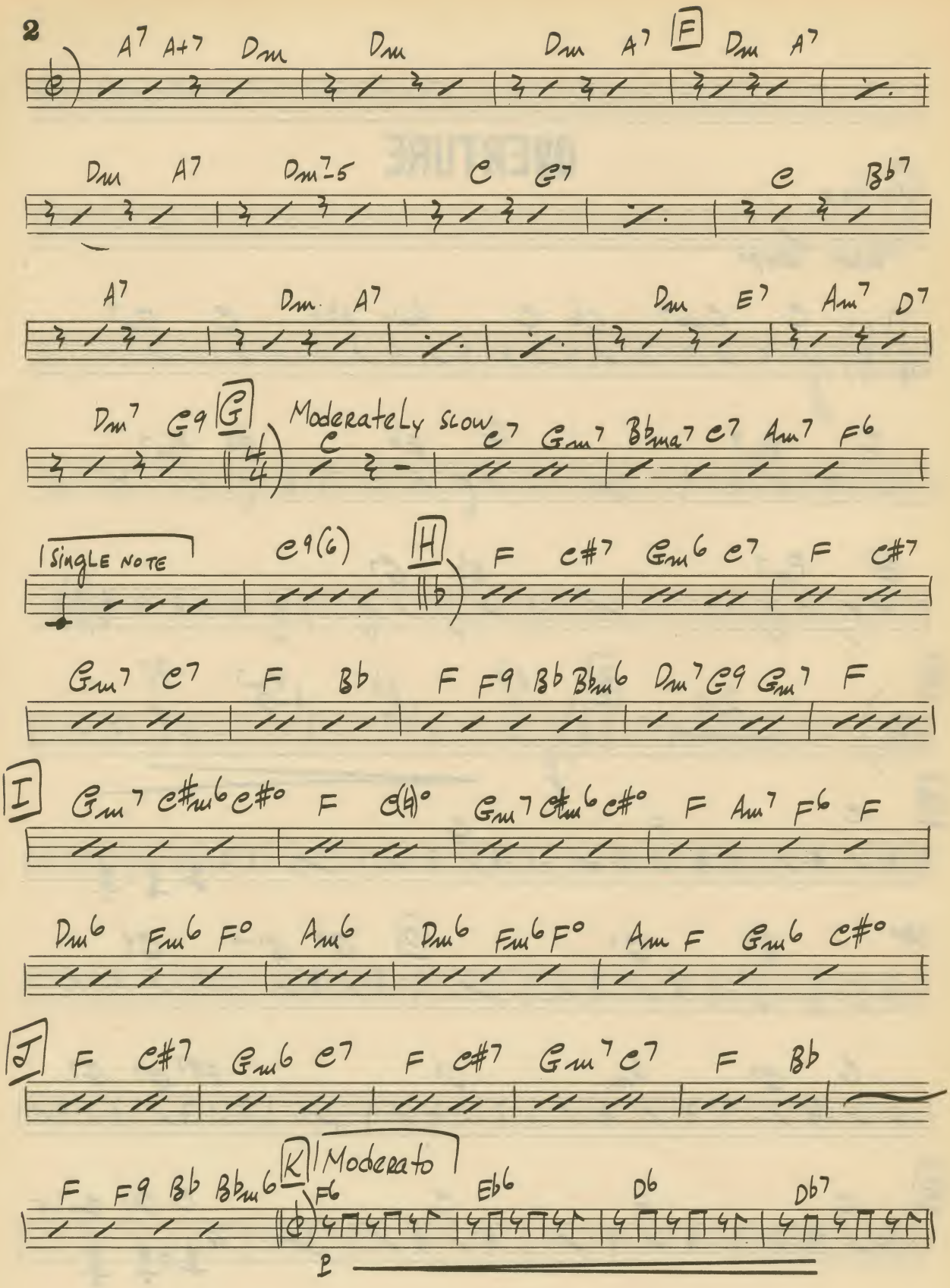

fff
R I T.

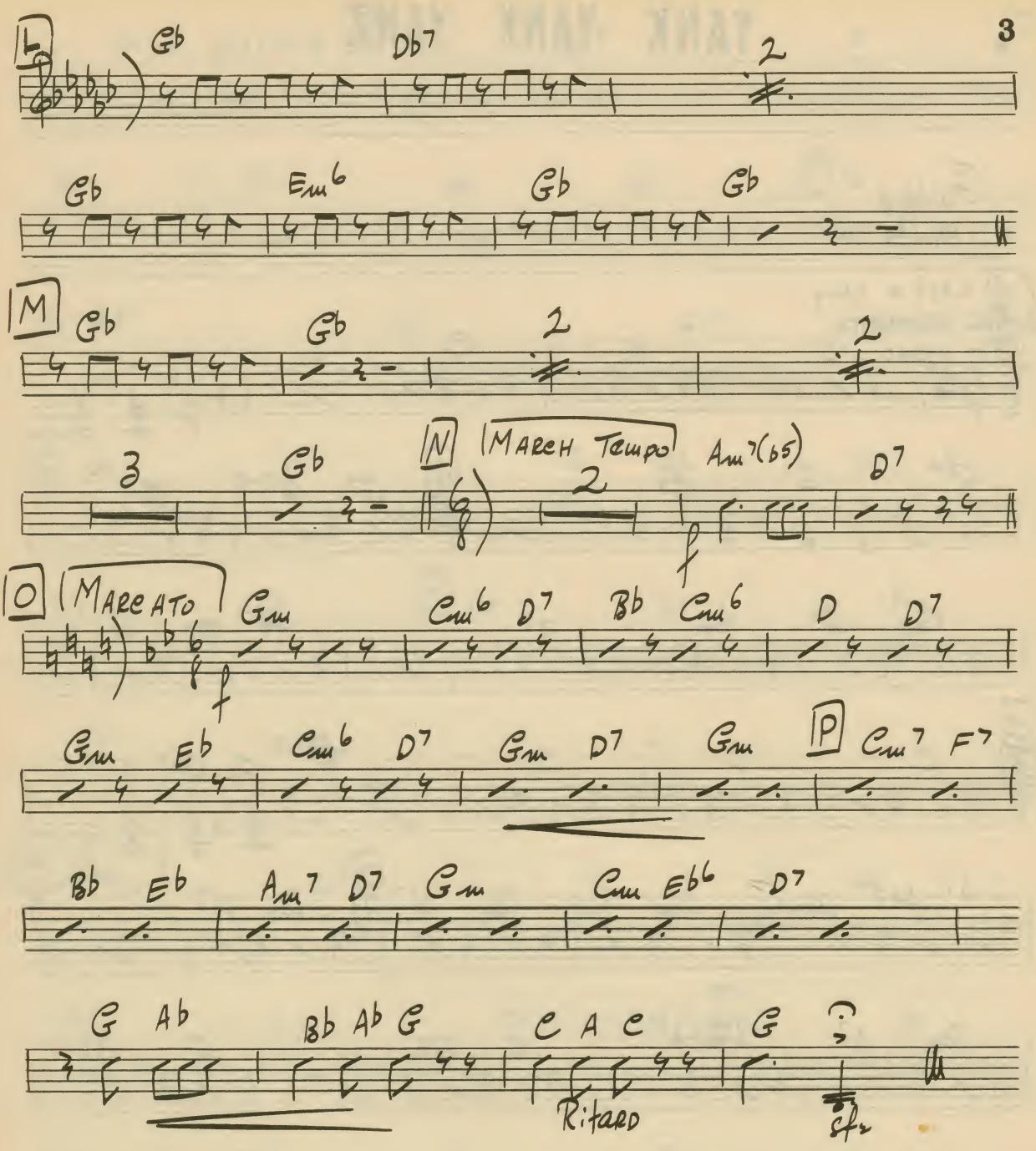
OVERTURE

Guitar

March Tempo



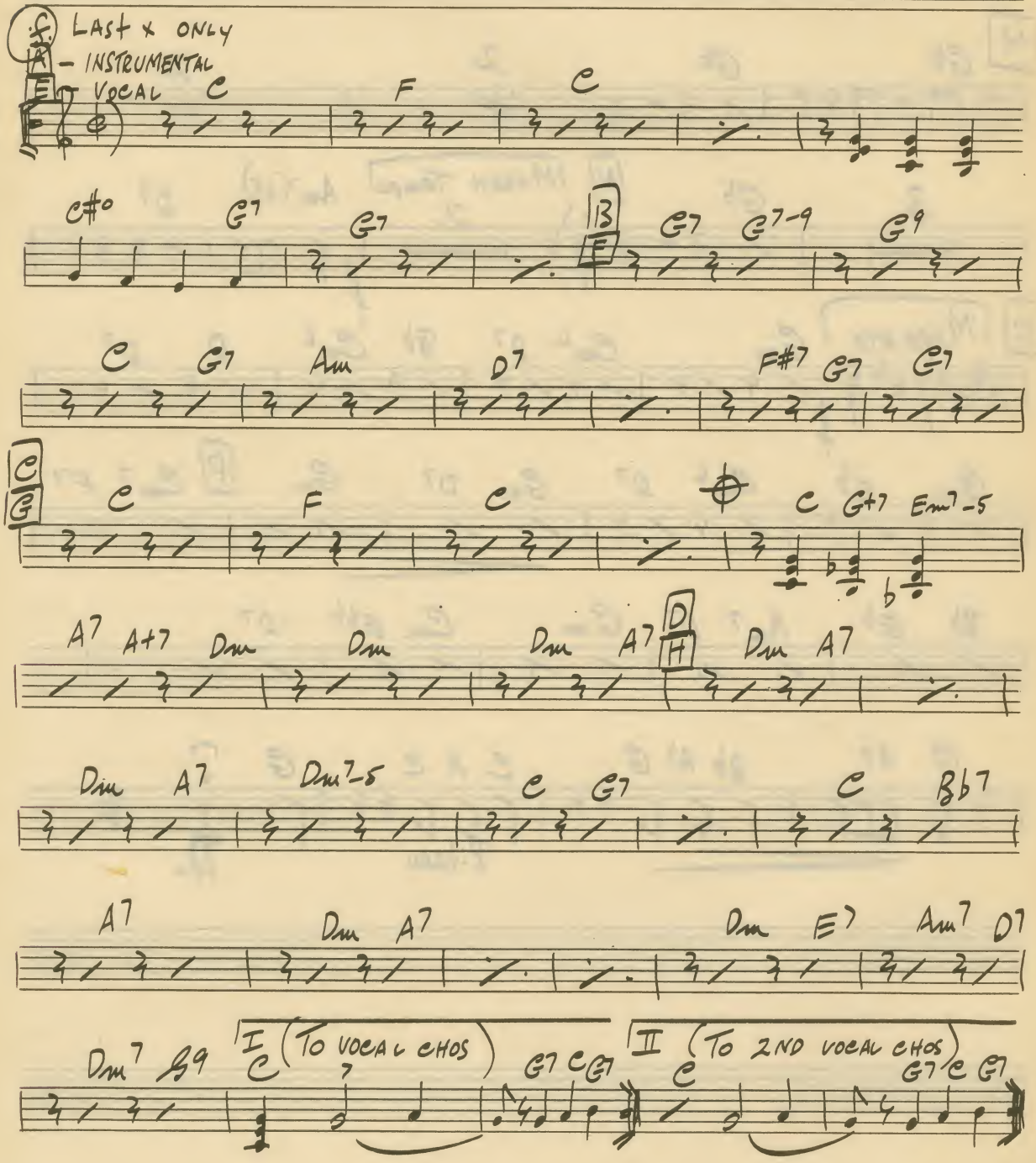

A7 A+7 Dm Dm Dm A7 F Dm A7
Dm A7 Dm7-5 C G7 C Bb7
A7 Dm A7 Dm E7 Am7 D7
Dm7 G9 G Moderately slow C7 Gm7 Bbma7 C7 Am7 F6
SINGLE NOTE C9(6) H F C#7 Gm6 C7 F C#7
Gm7 C7 F Bb F F9 Bb Bbm6 Dm7 G9 Gm7 F
I Gm7 C#m6 C#° F C(b)° Gm7 C#m6 C#° F Am7 F6 F
Dm6 Fm6 F° Am6 Dm6 Fm6 F° Am F Gm6 C#°
J F C#7 Gm6 C7 F C#7 Gm7 C7 F Bb
F F9 Bb Bbm6 K Moderato F6 Eb6 D6 Db7

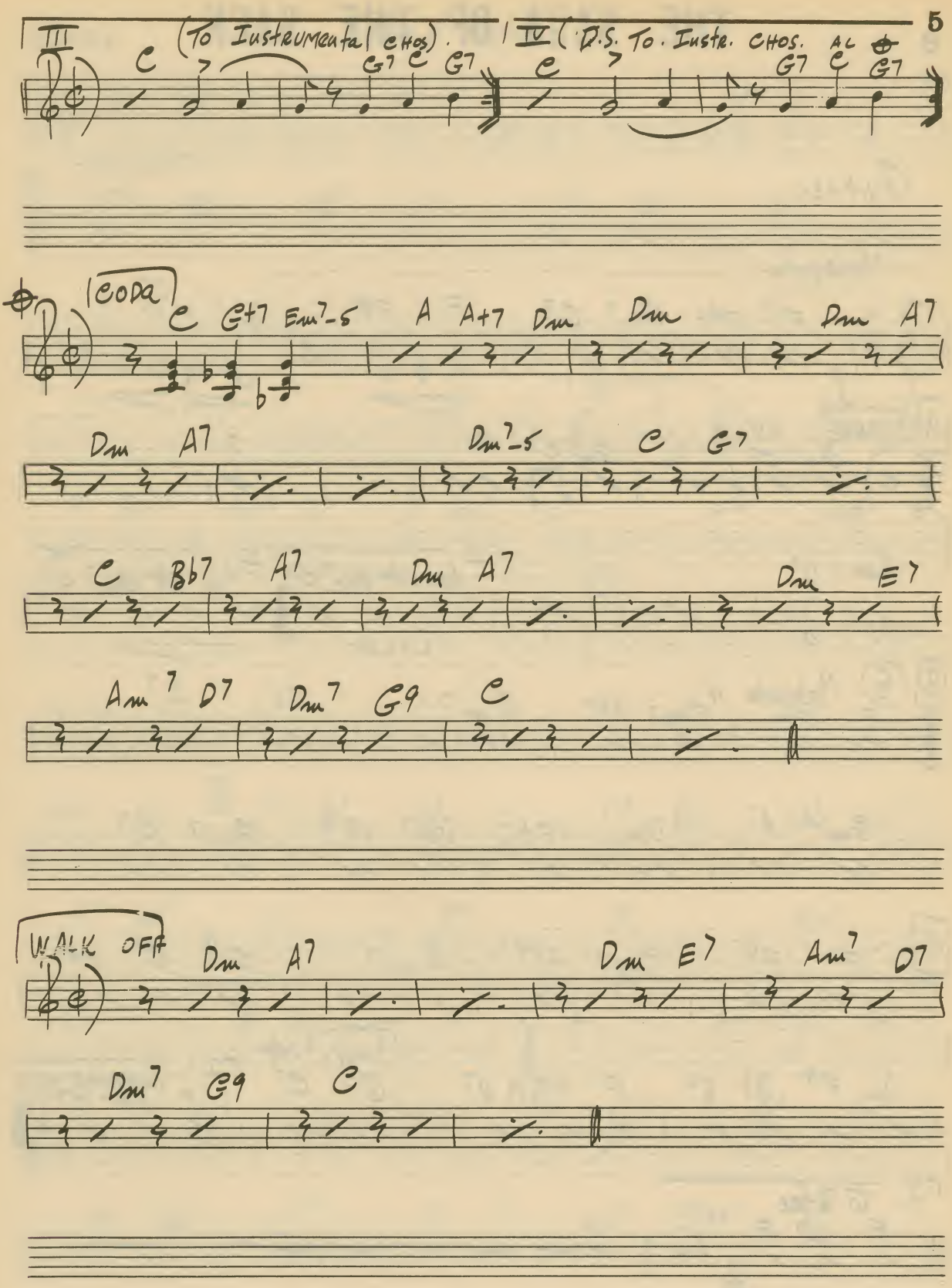

L
Gb
Db7
2
Gb
Em6
Gb
Gb
M
Gb
Gb
2
2
3
Gb
N
March Tempo
Am7(b5)
2
D7
O
Marcato
Gm
Cm6
D7
Bb
Cm6
D
D7
Gm
Eb
Cm6
D7
Gm
D7
Gm
P
Cm7
F7
Bb
Eb
Am7
D7
Gm
Cm
Eb6
D7
G
Ab
Bb
Ab
G
C
A
C
G
Ritard
sfz

YANK YANK YANK

Guitar

Mod to

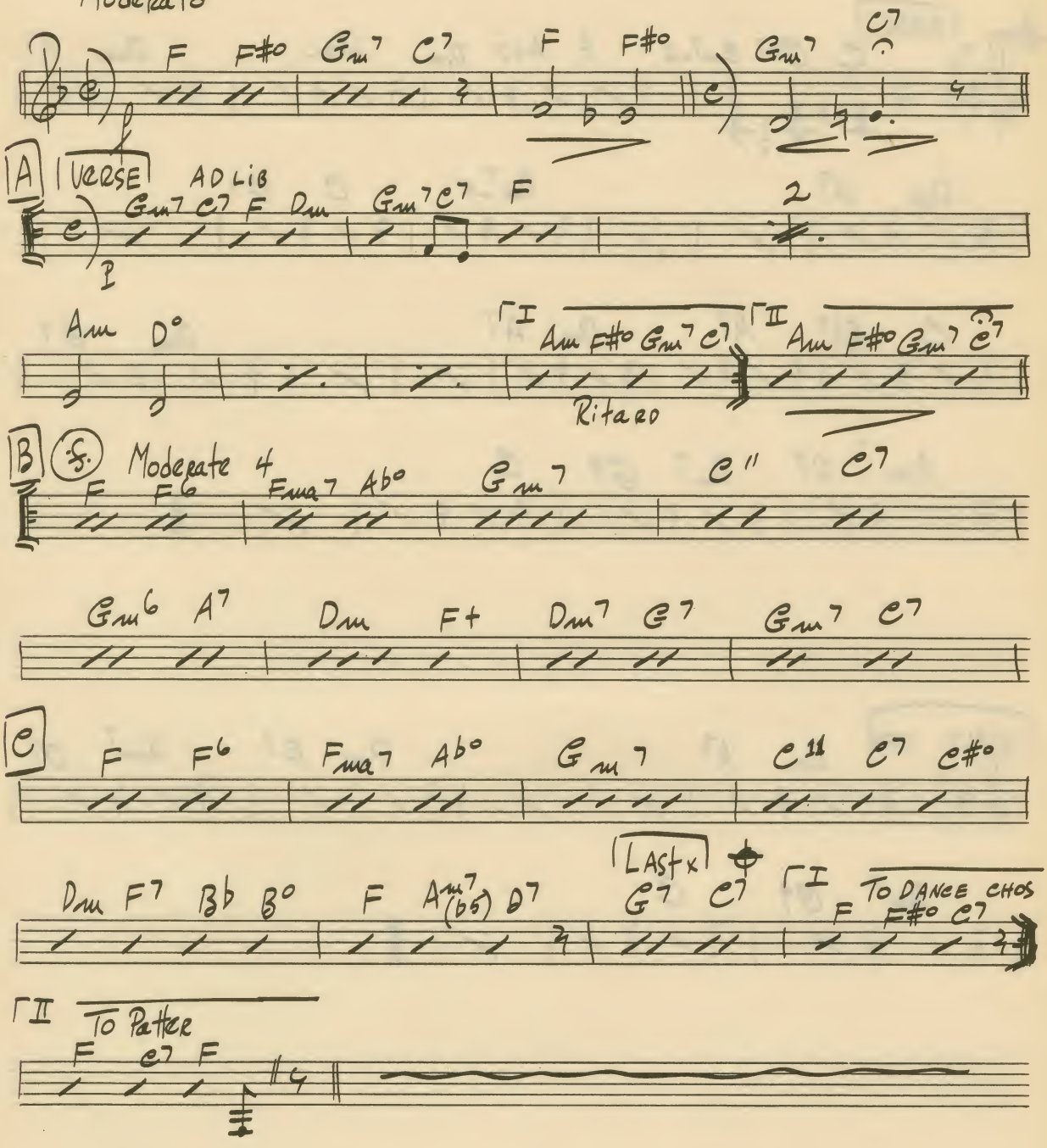


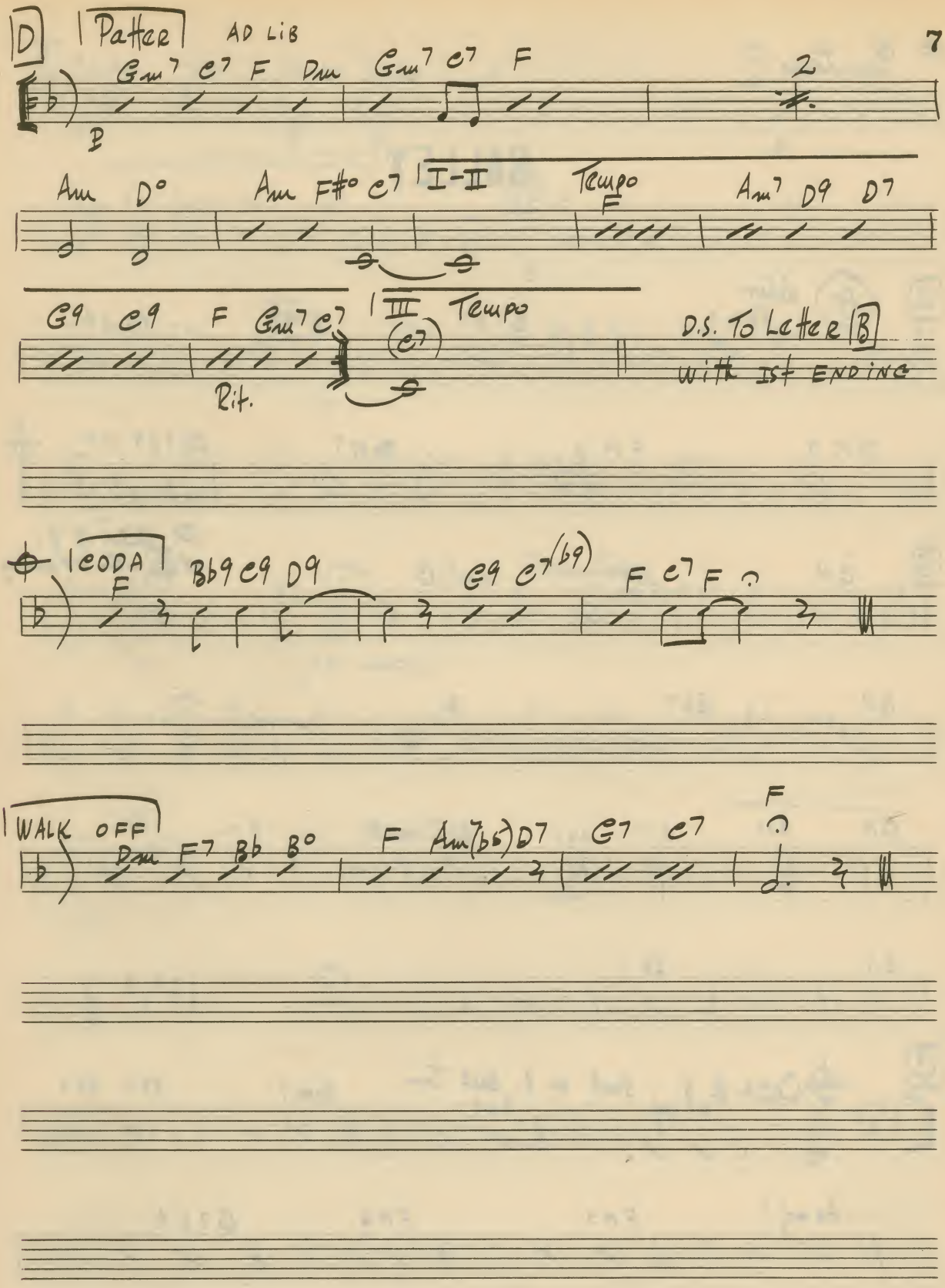

III
(To Instrumental CHOS).
C G7 C G7
IV
(D.S. To. Instr. CHOS. AL
C G7 C G7
CODA
C G+7 Em7-5 A A+7 Dm Dm Dm A7
Dm A7 Dm7-5 C G7
C Bb7 A7 Dm A7 Dm E7
Am7 D7 Dm7 G9 C
WALK OFF
Dm A7 Dm E7 Am7 D7
Dm7 G9 C

THE SAGA OF THE SACK

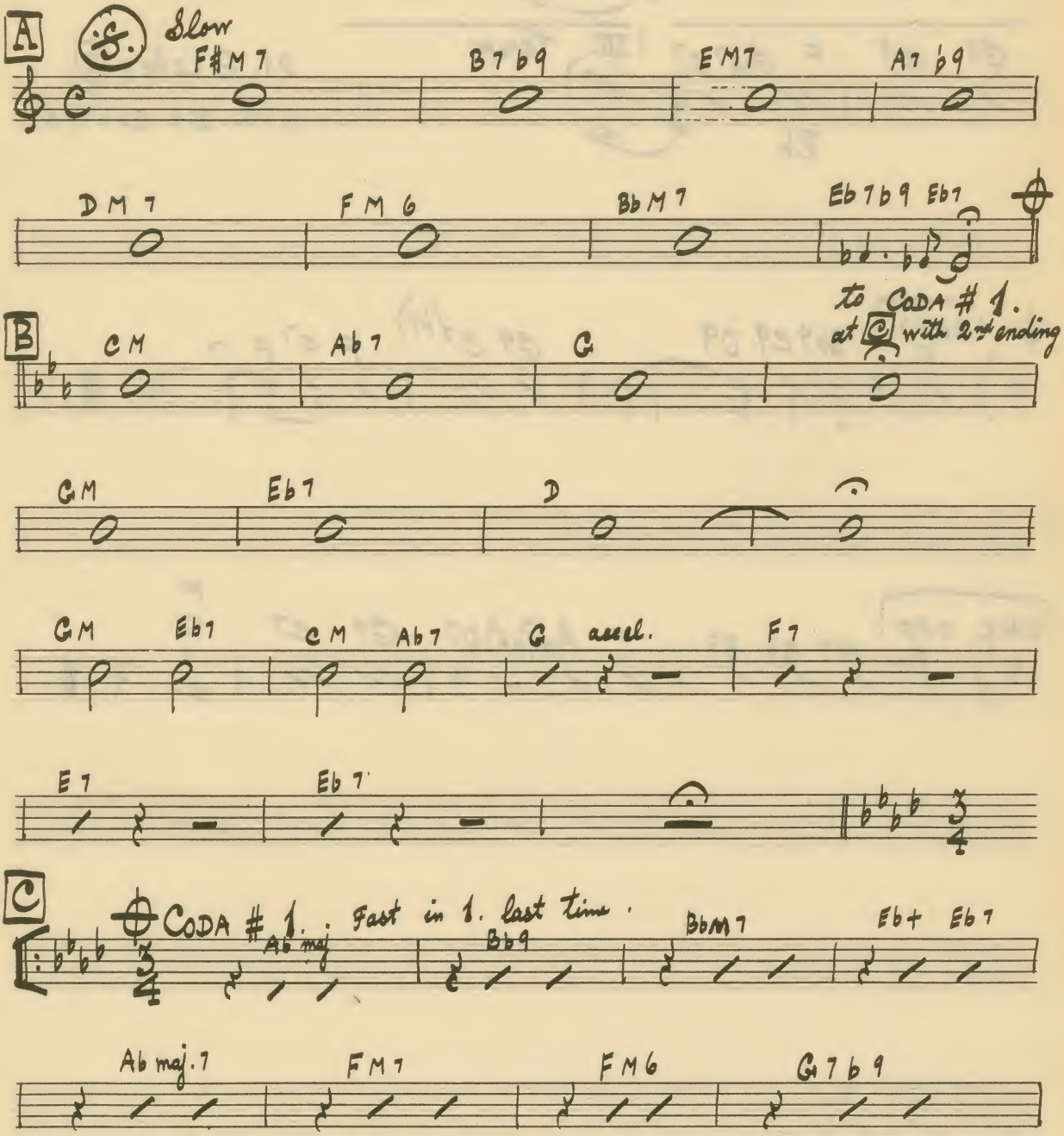
Guitar

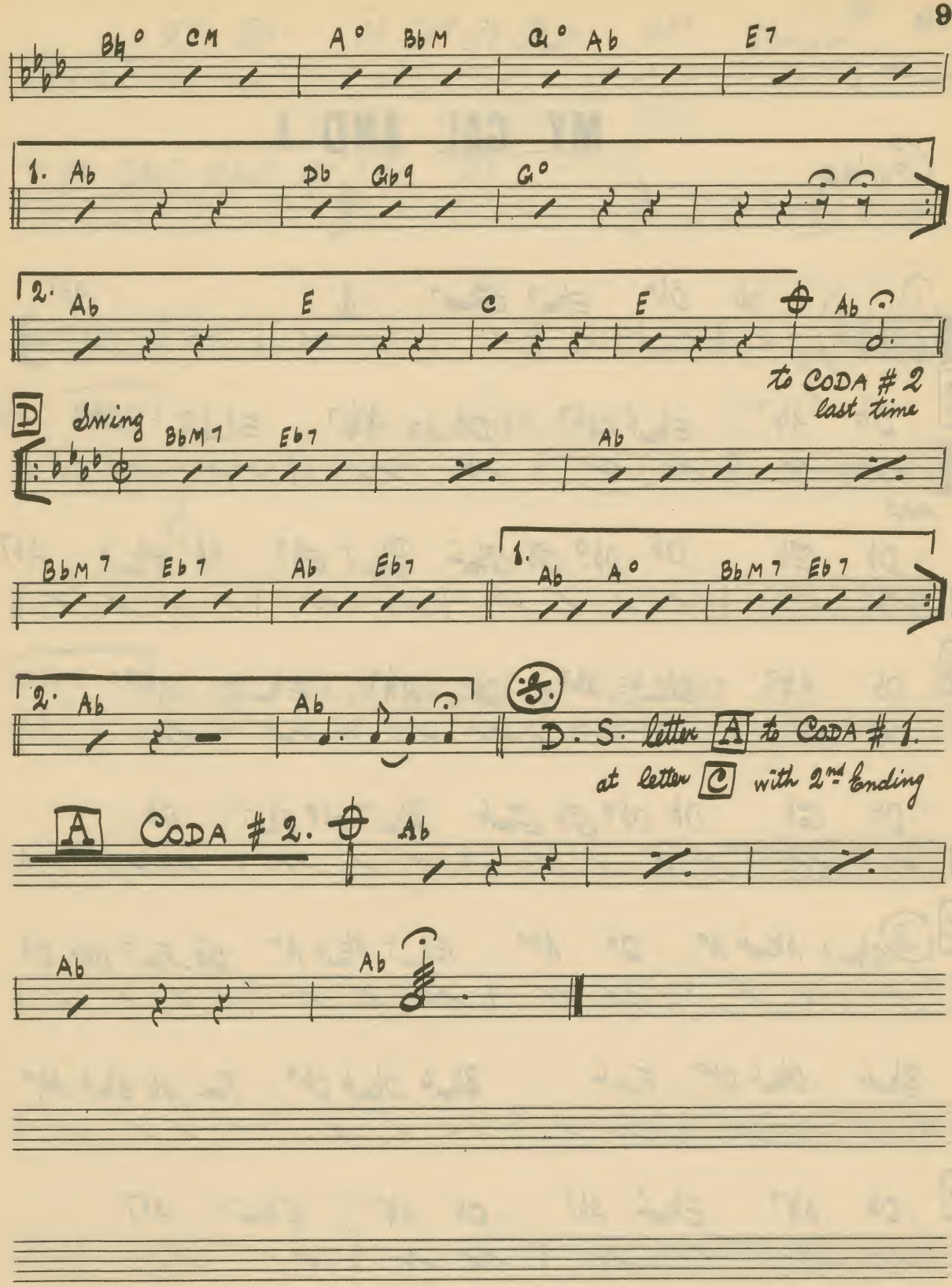
Moderato




D
Patter
AD LIB
Gm7 C7 F Dm Gm7 C7 F
2
B
Am D° Am F#° C7
I-II
Tempo
F
Am7 D9 D7
G9 C9 F Gm7 C7
III
Tempo
(C7)
Rit.
D.S. To Letter B
with 1st ENDING
CODA
F
Bb9 C9 D9
G9 C7(b9)
F C7 F
WALK OFF
Dm F7 Bb B°
F Am7(b5) D7
G7 C7
F

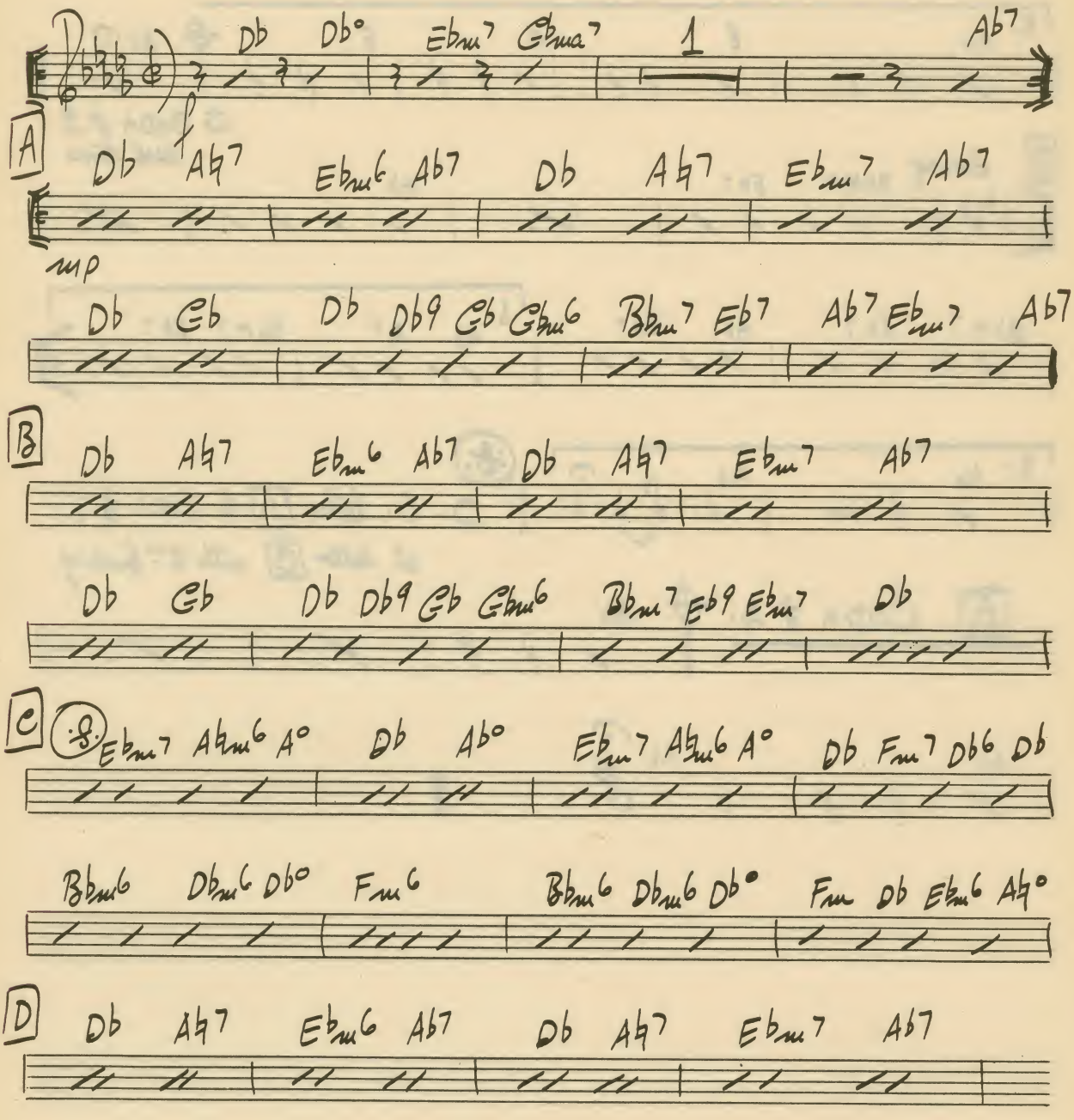
BALLET

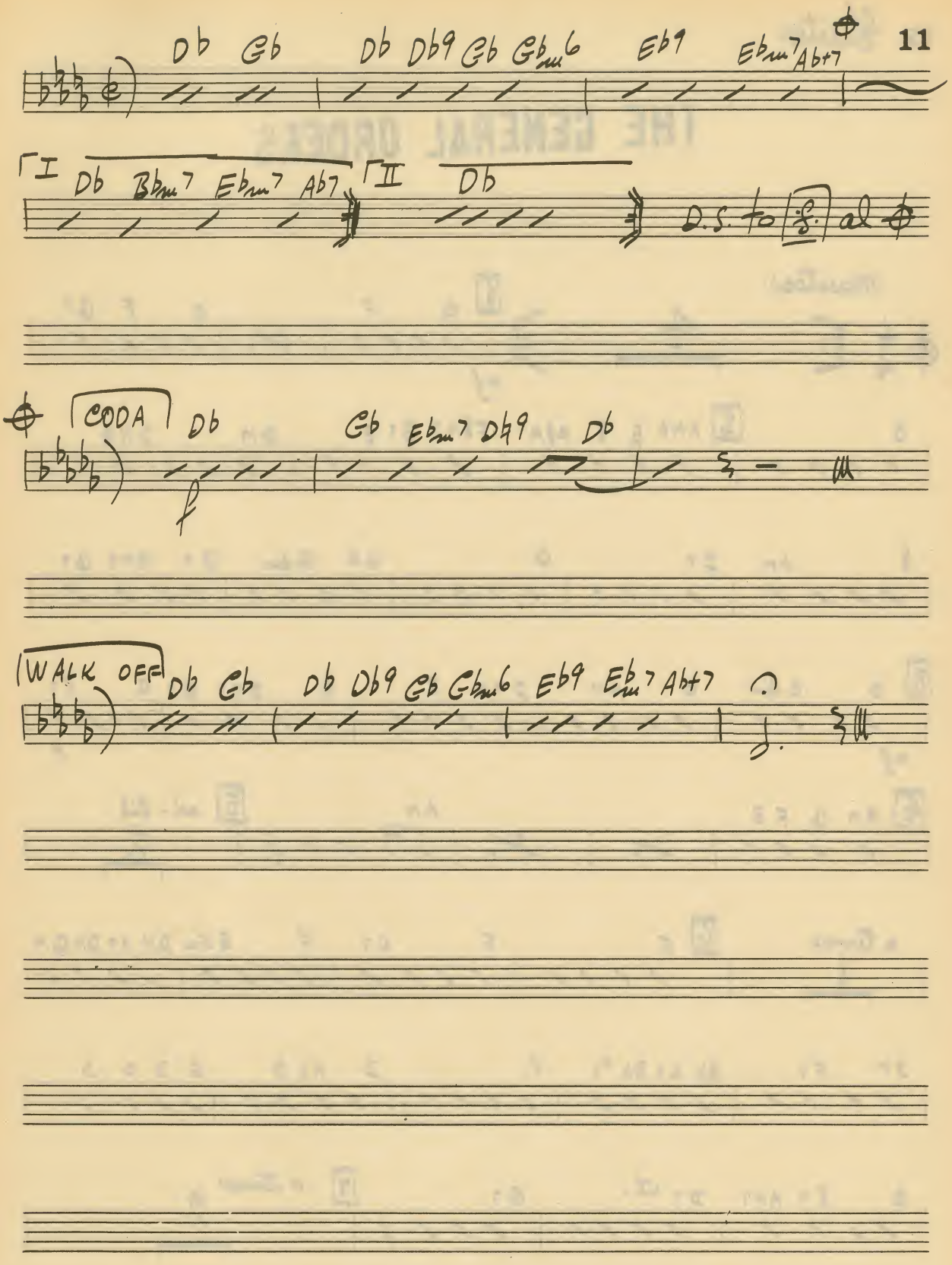

A
Slow
F#M7
B7b9
EM7
A7b9
DM7
FM6
BbM7
Eb7b9
Eb7
to CODA # 1.
at with 2nd ending
B
CM
Ab7
G
GM
Eb7
D
GM
Eb7
CM
Ab7
G accel.
F7
E7
Eb7
C
CODA # 1.
Fast in 1. last time.
Ab maj
Bb9
BbM7
Eb+
Eb7
Ab maj.7
FM7
FM6
G7b9


Bb° Cm A° Bbm G° Ab E7
1. Ab Db Gb9 G°
2. Ab E C E Ab
to CODA # 2
last time
D Swing Bbm7 Eb7 Ab
Bbm7 Eb7 Ab Eb7 1. Ab A° Bbm7 Eb7
2. Ab Ab
D. S. letter A to CODA # 1.
at letter C with 2nd Ending
A CODA # 2. Ab
Ab Ab

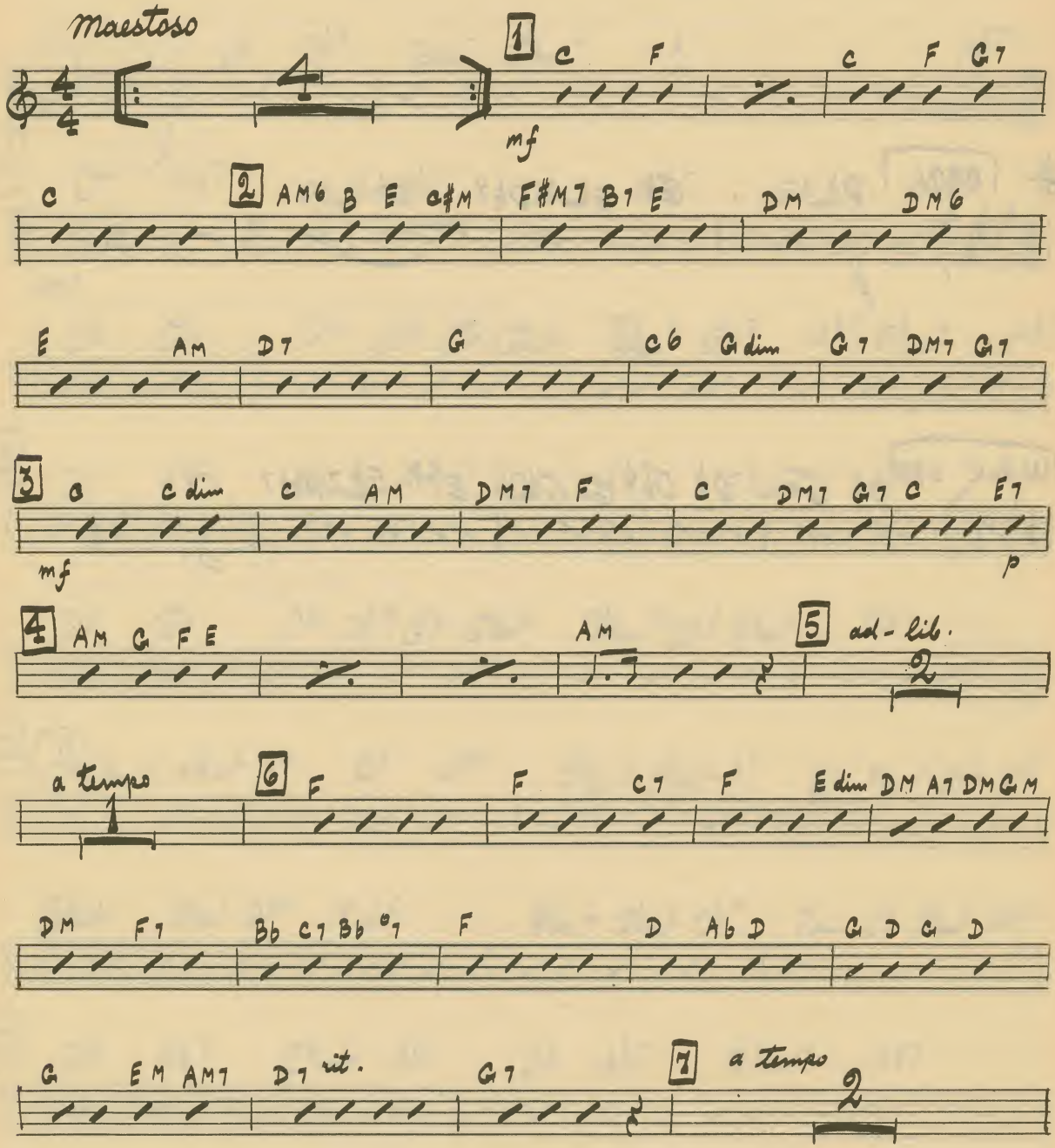
MY GAL AND I

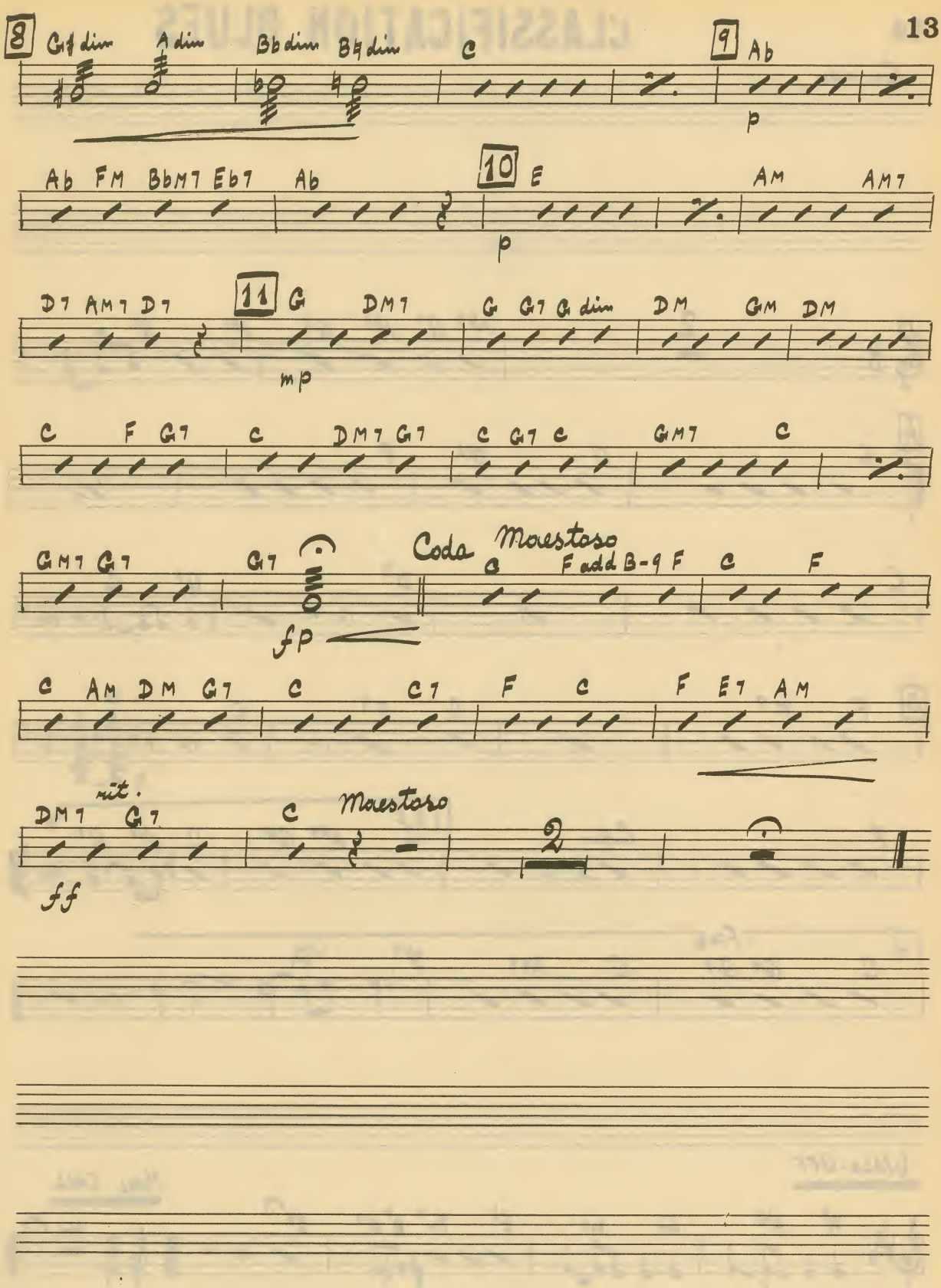
Guitar




Db Gb Db Db9 Gb Gbm6 Eb9 Ebm7 Ab+7
I Db Bbm7 Ebm7 Ab7
II Db
D.S. to 𝄋 al
CODA
Db Gb Ebm7 Db9 Db
WALK OFF
Db Gb Db Db9 Gb Gbm6 Eb9 Ebm7 Ab+7

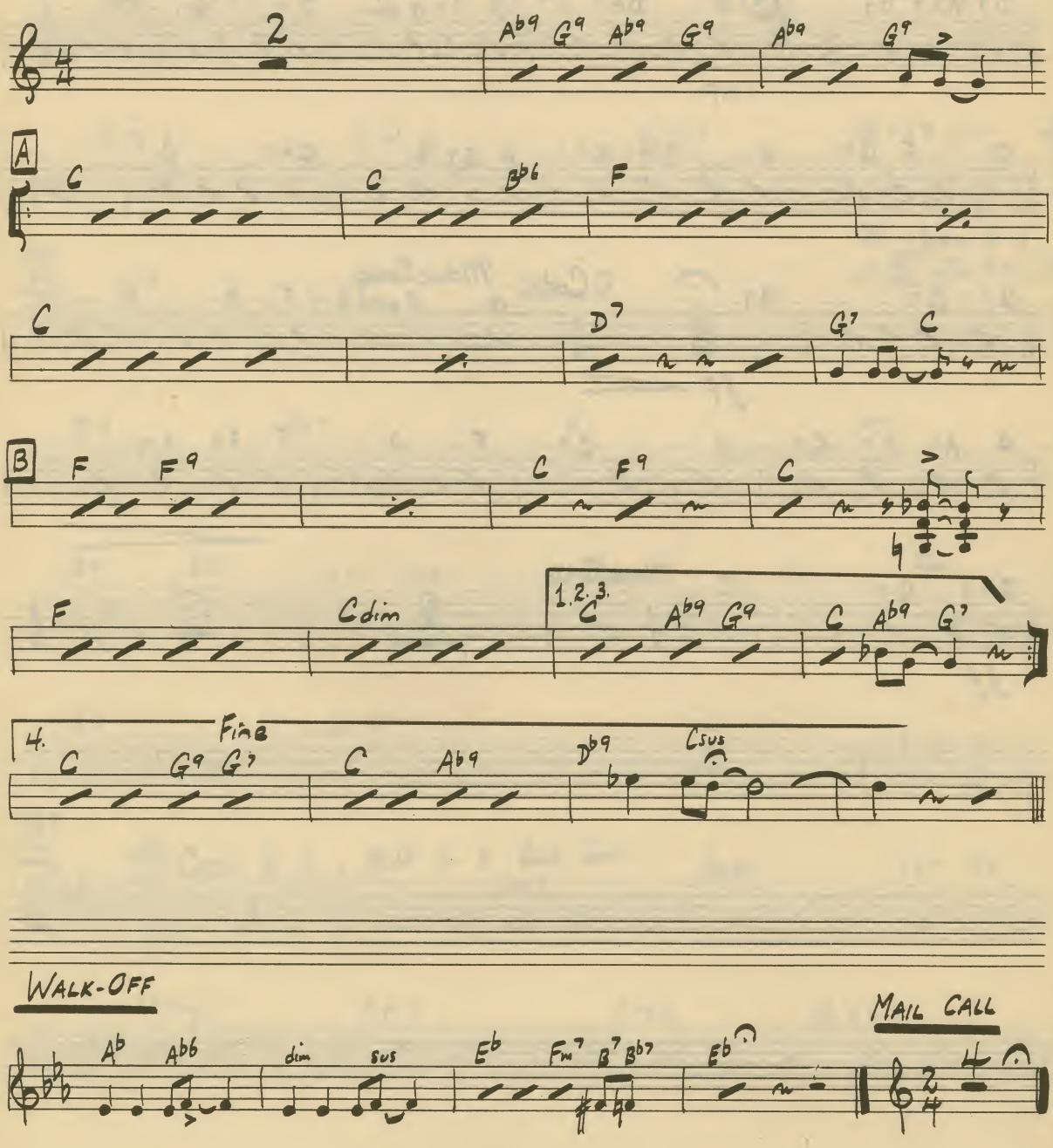
THE GENERAL ORDERS




8
G♯dim
Adim
Bbdim
B♮dim
C
9
Ab
p
Ab FM BbM7 Eb7 Ab
10
E
AM
AM7
p
D7 AM7 D7
11
G
DM7
G G7 G dim
DM
GM
DM
mp
C F G7
C DM7 G7
C G7 C
GM7
C
GM7 G7
G7
Coda
Maestoso
C
Fadd B-9 F
C
F
fp
C AM DM G7
C
C7
F
C
F E7 AM
rit.
DM7 G7
C
Maestoso
2
ff

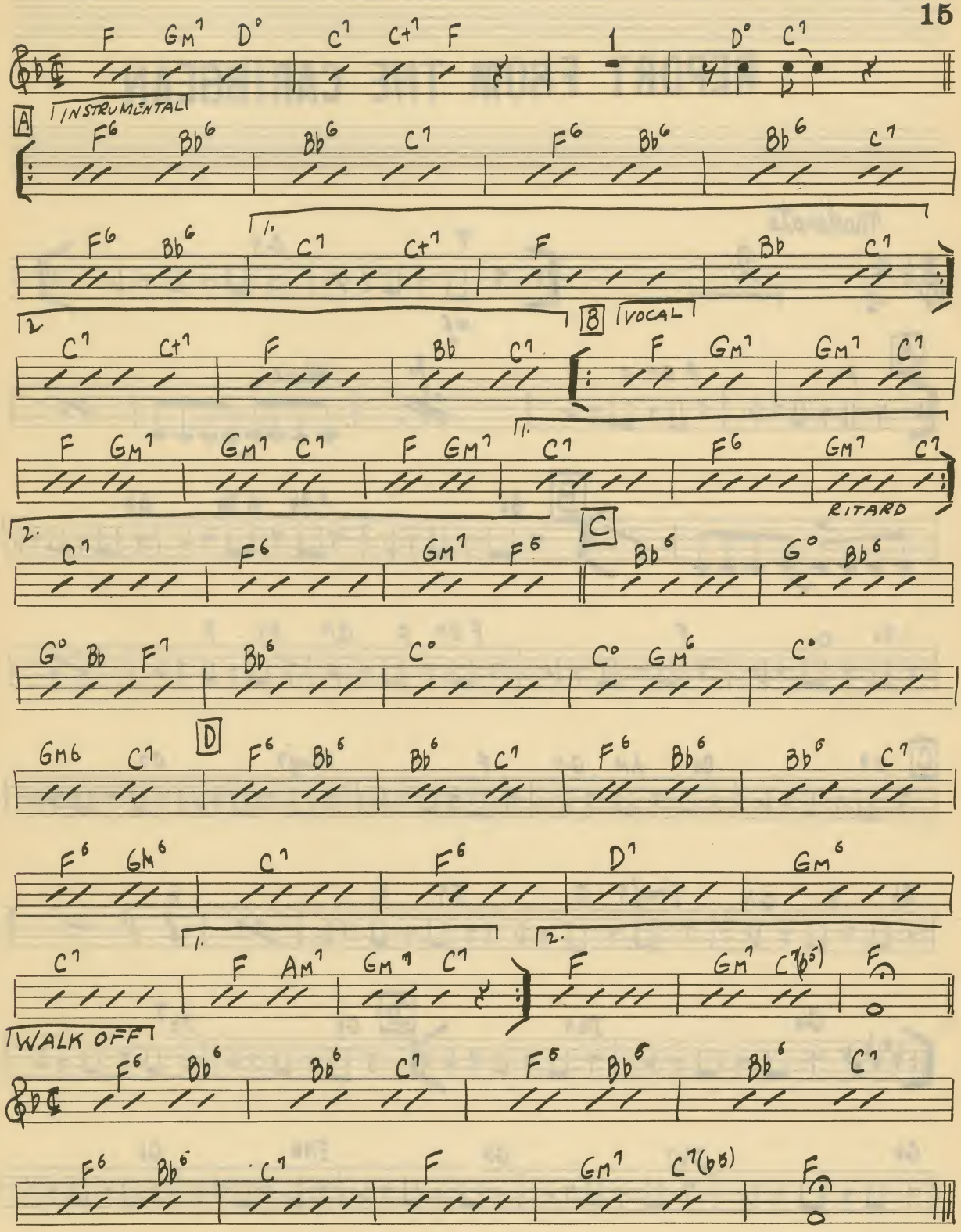
CLASSIFICATION BLUES

Guitar

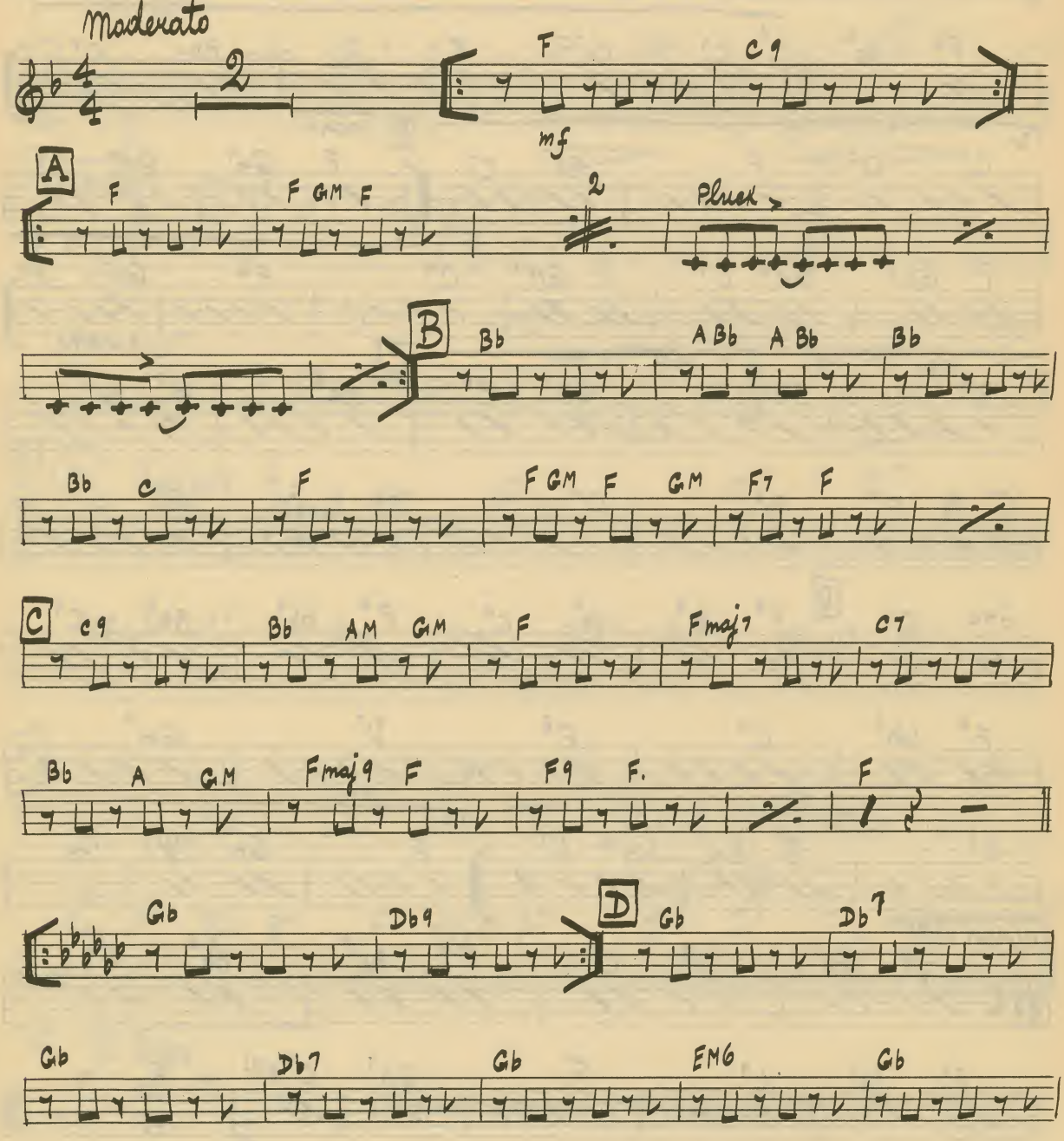


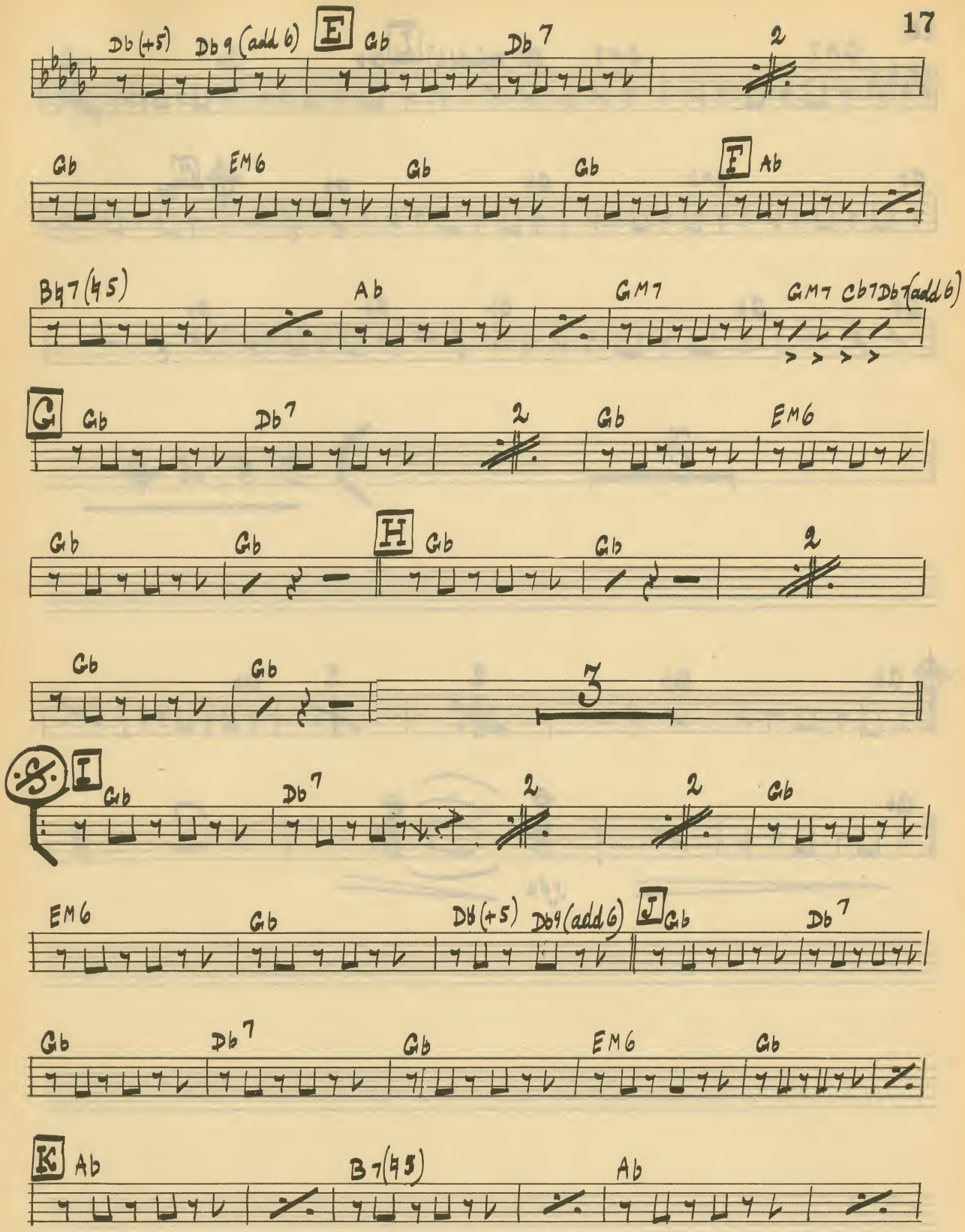
Guitar

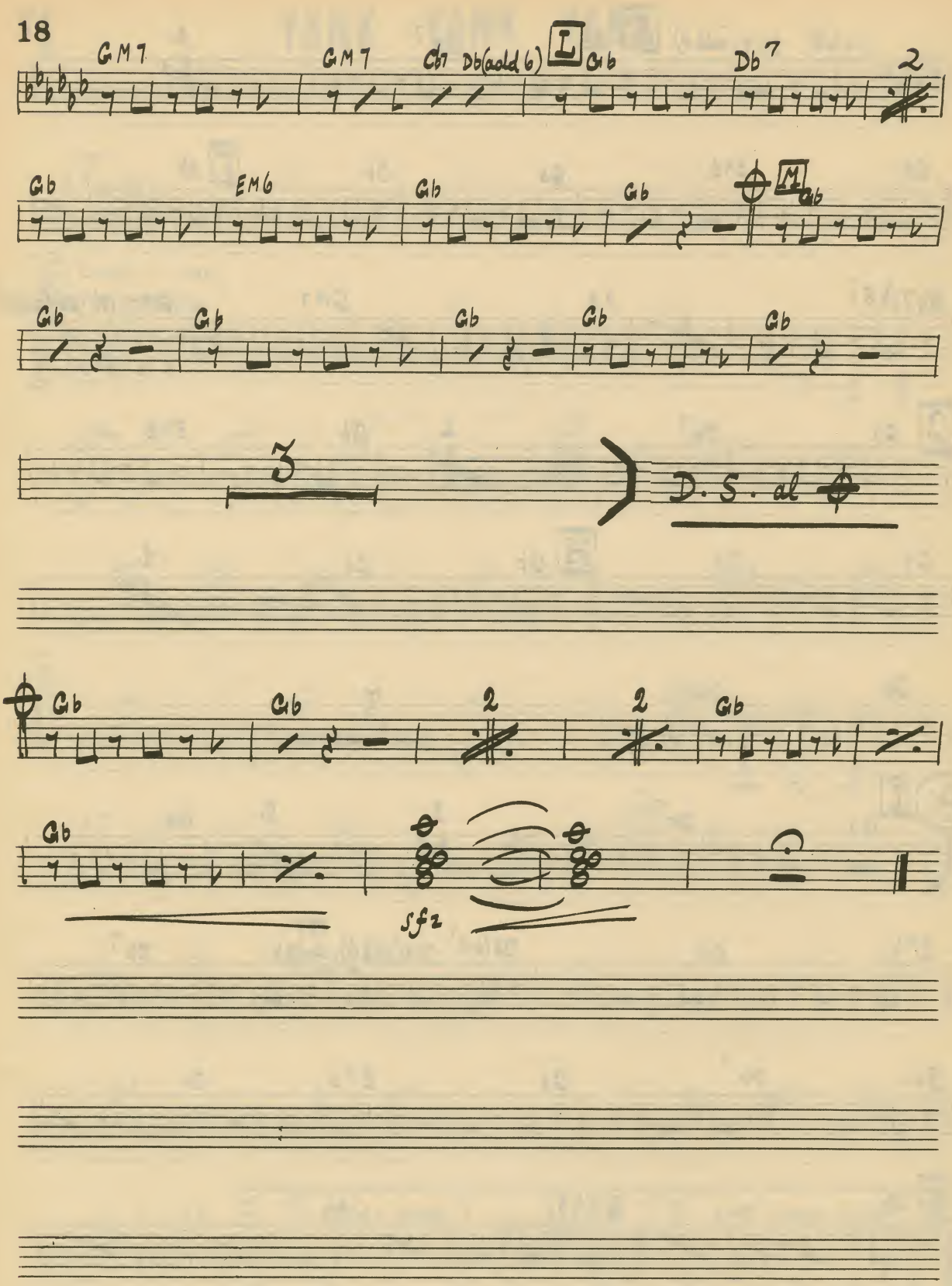
Roof tops



REPORT FROM THE CARIBBEAN

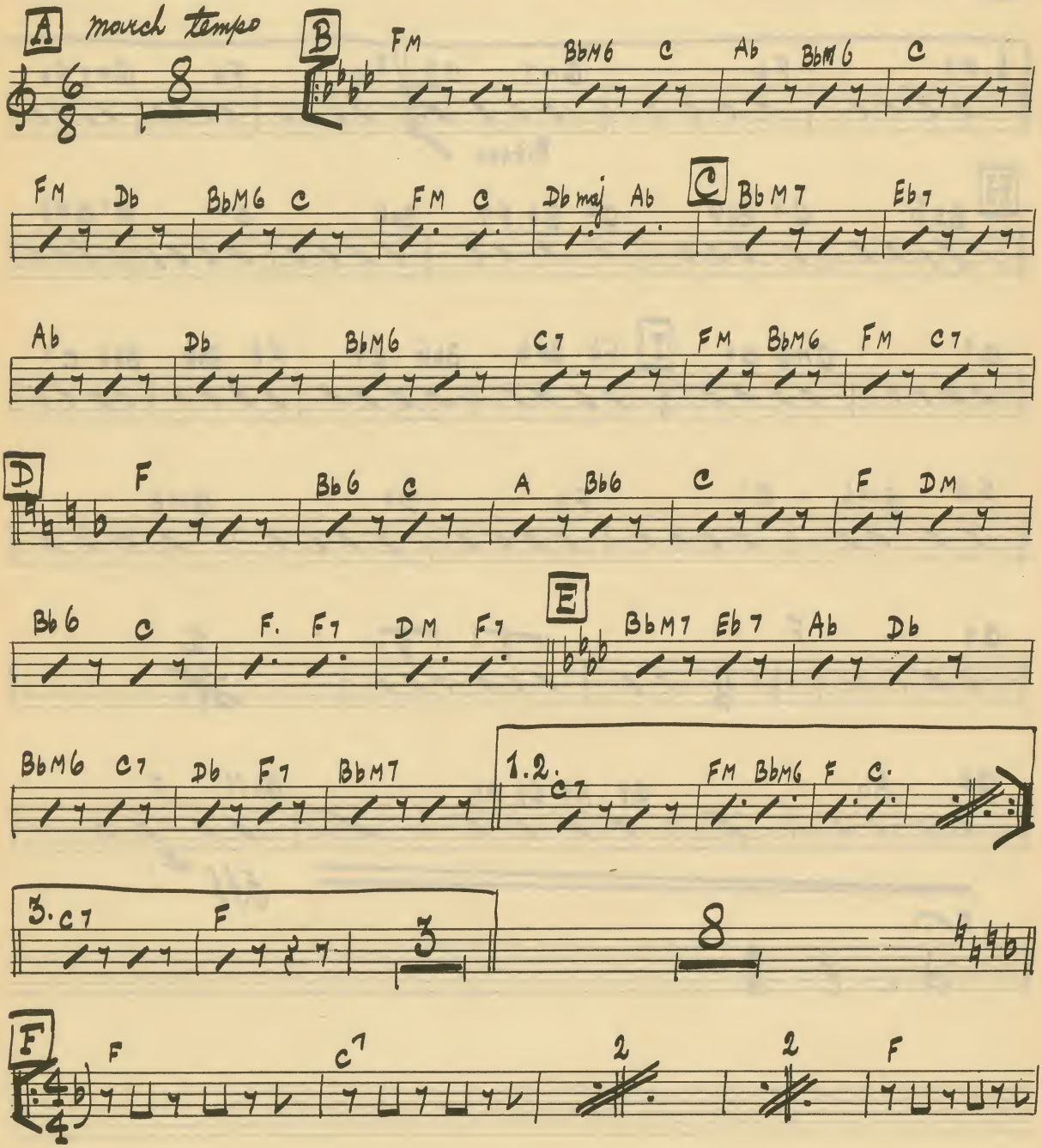


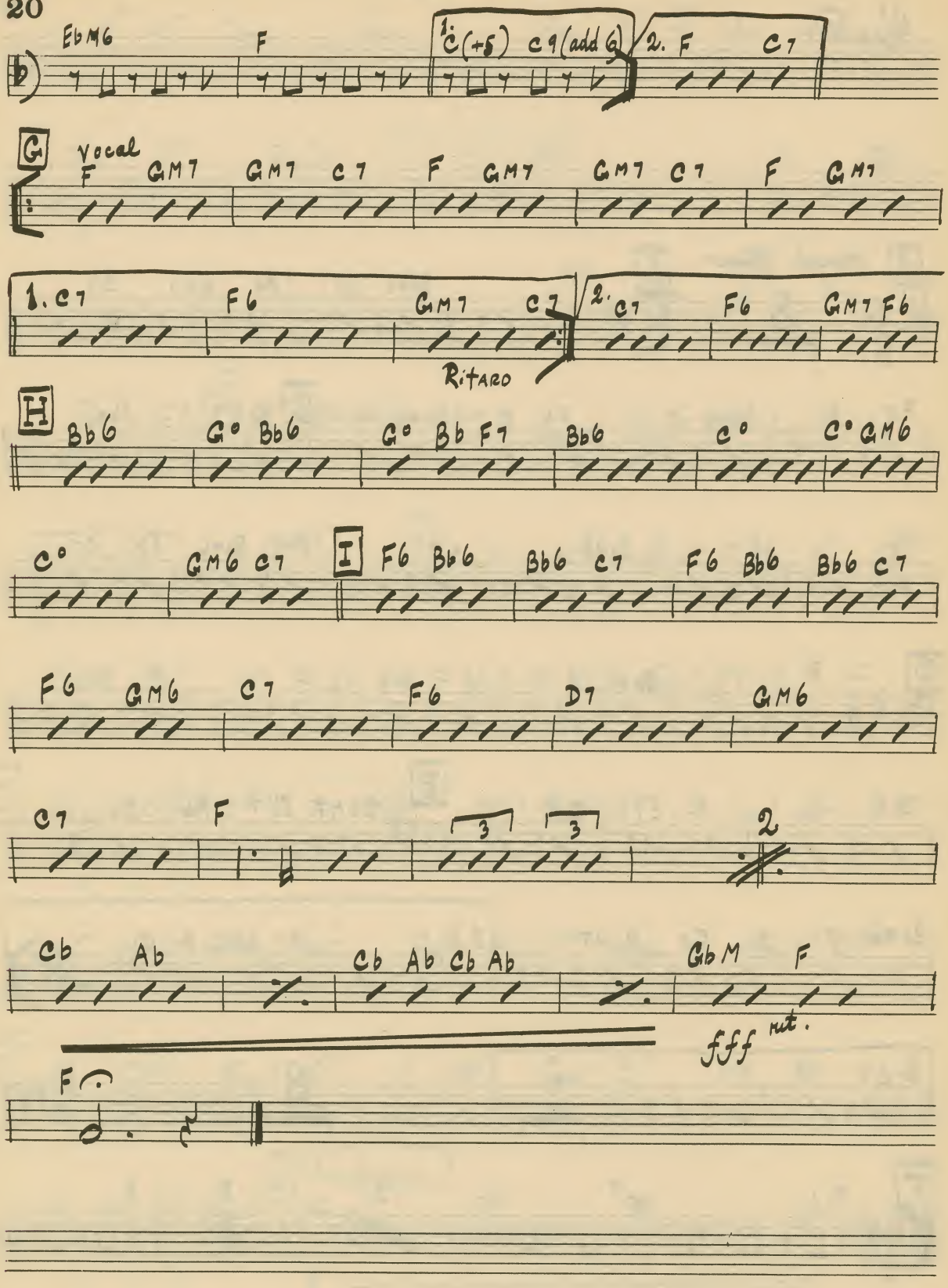

Db(+5) Db9(add6) E Gb Db7 2
Gb EM6 Gb Gb F Ab
Bb7(b5) Ab GM7 GM7 Cb7 Db7(add6)
G Gb Db7 2 Gb EM6
Gb Gb H Gb Gb 2
Gb Gb 3
I Gb Db7 2 2 Gb
EM6 Gb Db(+5) Db9(add6) J Gb Db7
Gb Db7 Gb EM6 Gb
K Ab B7(b5) Ab


GM7
GM7
Cb7
Db(add 6)
L
Gb
Db7
2
Gb
EM6
Gb
Gb
M
Gb
Gb
Gb
Gb
Gb
Gb
3
D.S. al
Gb
Gb
2
2
Gb
Gb
sfz

FINALE

Guitar

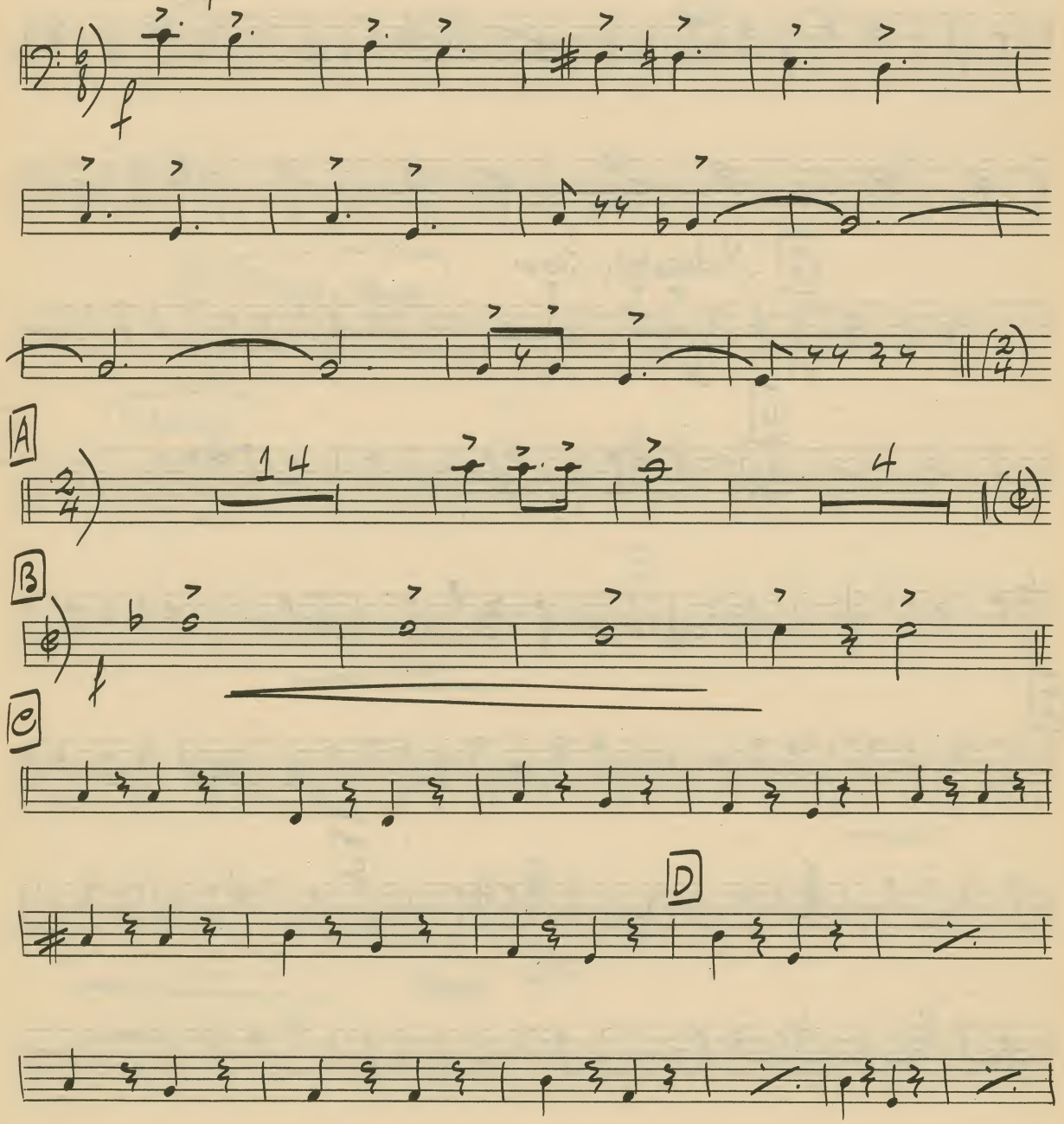


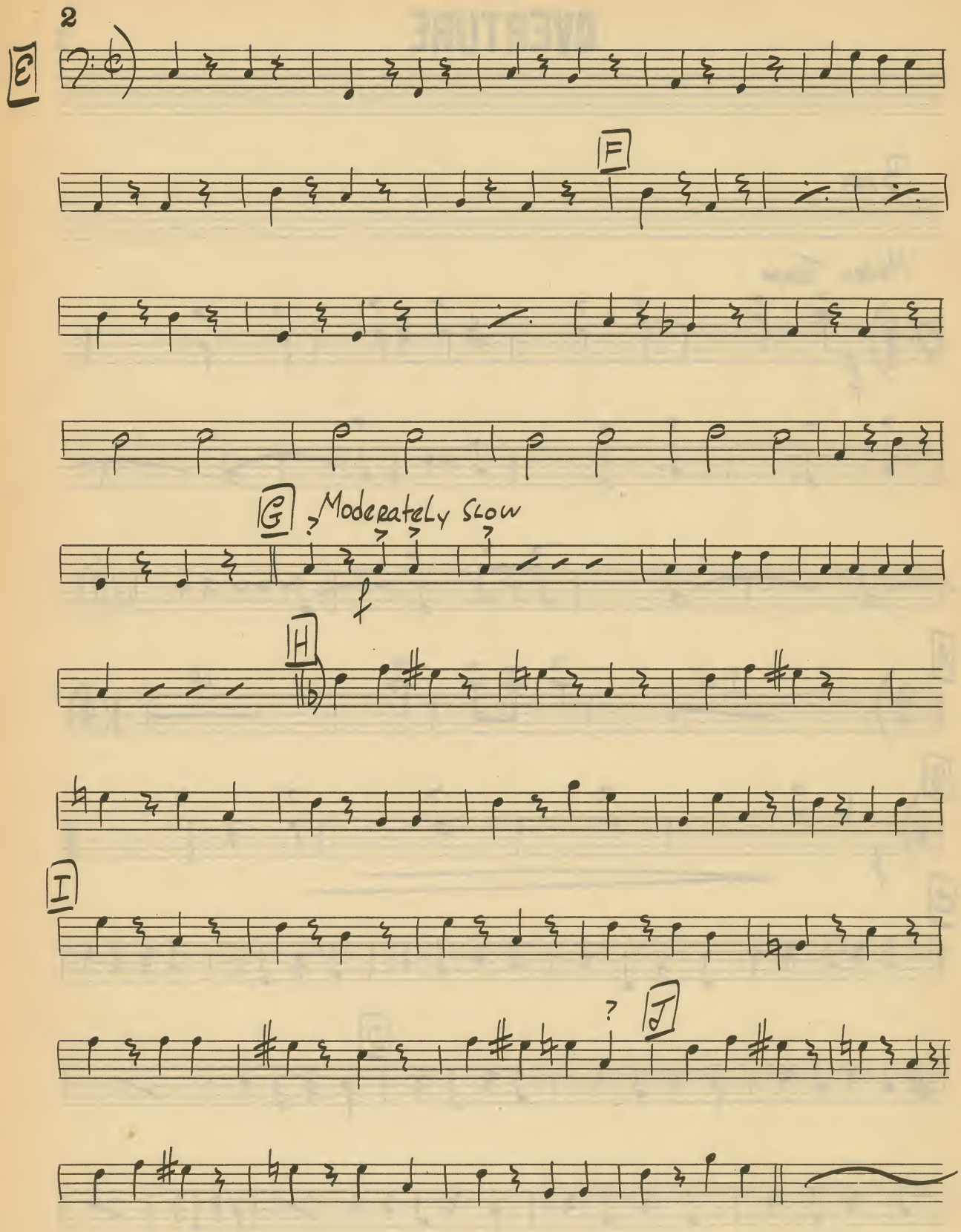

Eb M6
F
1. C (+5) C9 (add G)
2. F
C7
G
Vocal
F
GM7
GM7
C7
F
GM7
GM7
C7
F
GM7
1. C7
F6
GM7
C7
2. C7
F6
GM7
F6
Ritard
H
Bb6
G°
Bb6
G°
Bb
F7
Bb6
C°
C°
GM6
C°
GM6
C7
I
F6
Bb6
Bb6
C7
F6
Bb6
Bb6
C7
F6
GM6
C7
F6
D7
GM6
C7
F
3
3
2
Cb
Ab
Cb
Ab
Cb
Ab
Gb M
F
fff
mt.
F

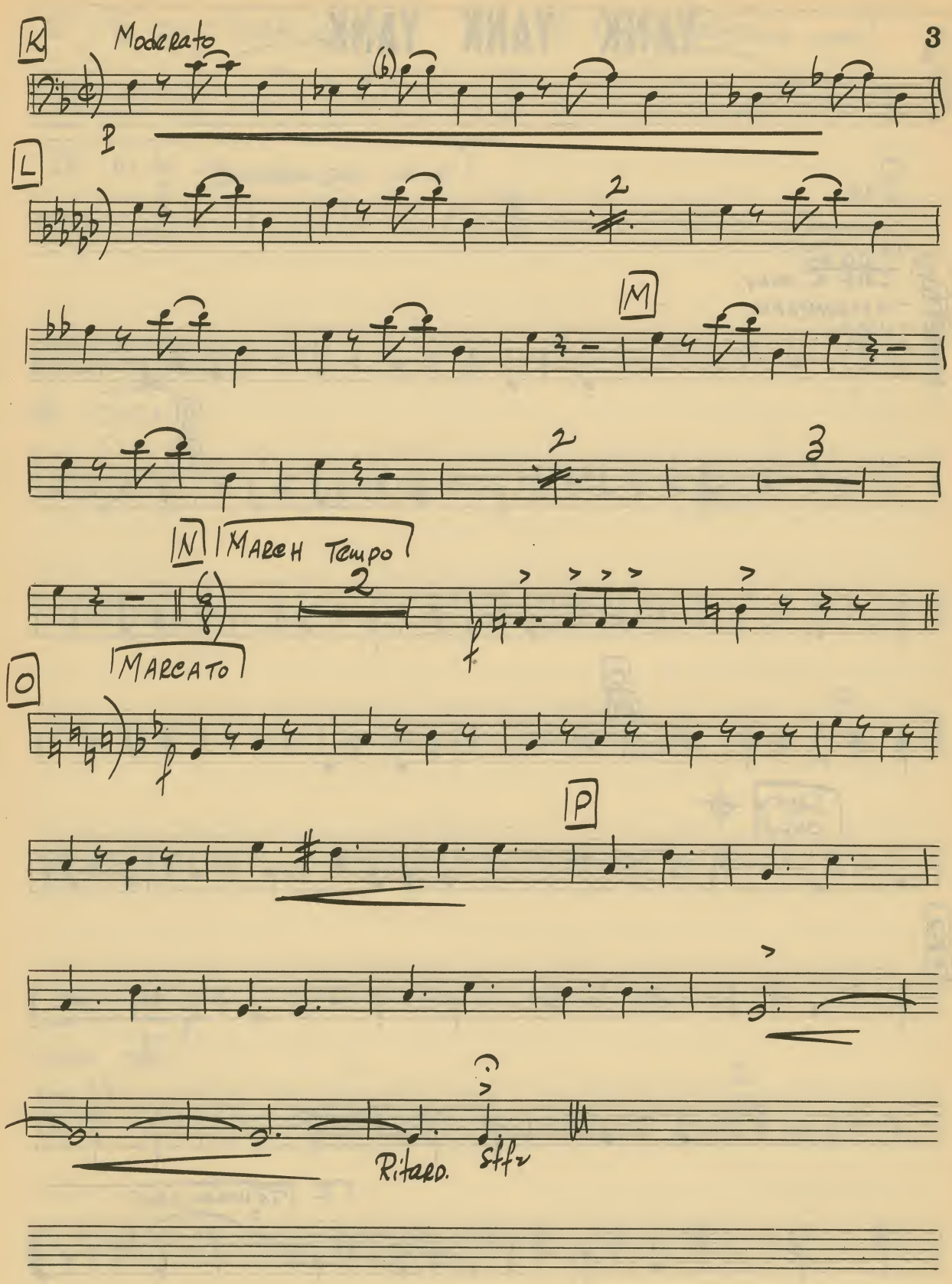
OVERTURE

BASS

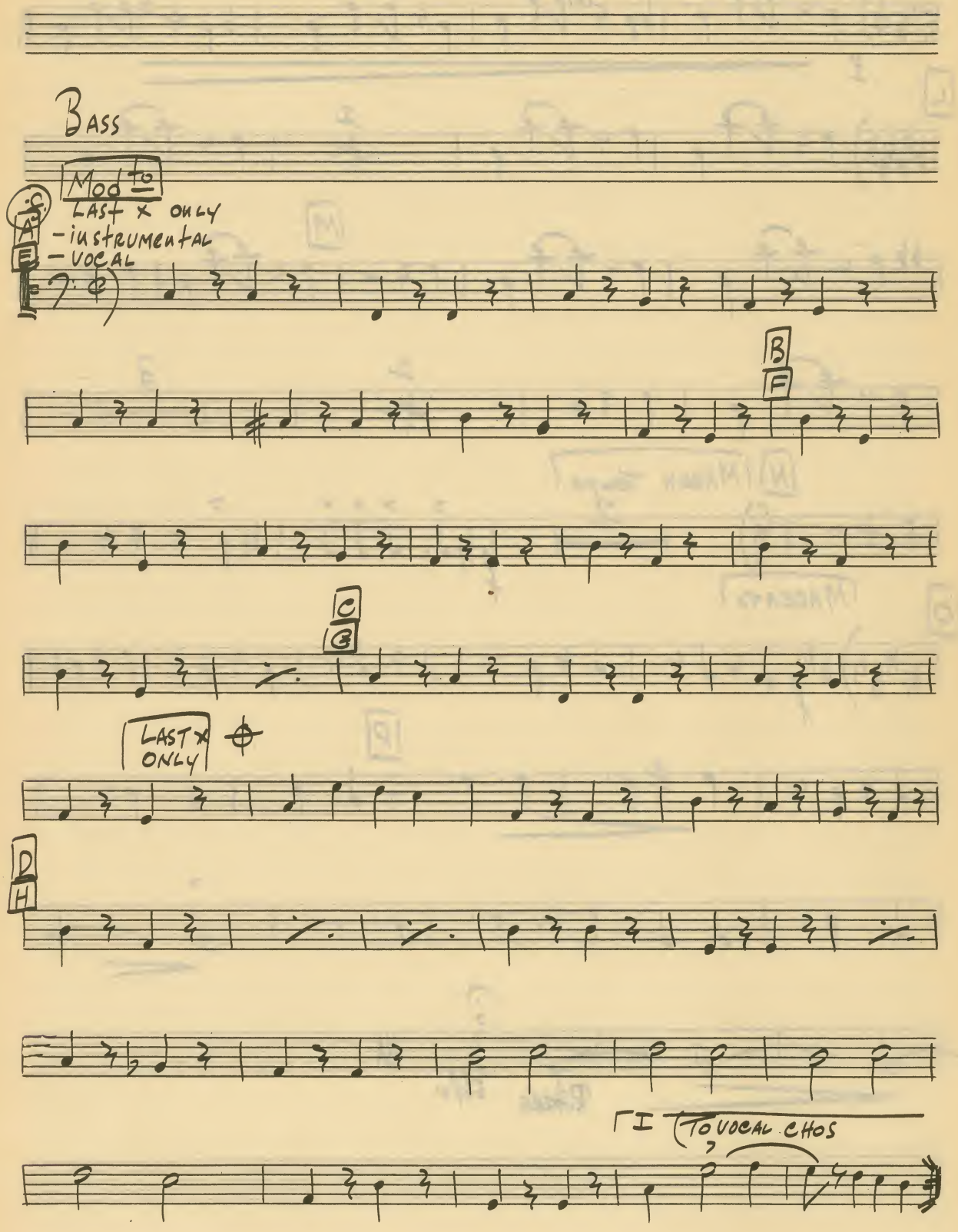
March Tempo




E
F
G
Moderately slow
f
H
I
J


K
Moderato
L
M
N
MARCH Tempo
MARCATO
O
P
Ritard.
stfz

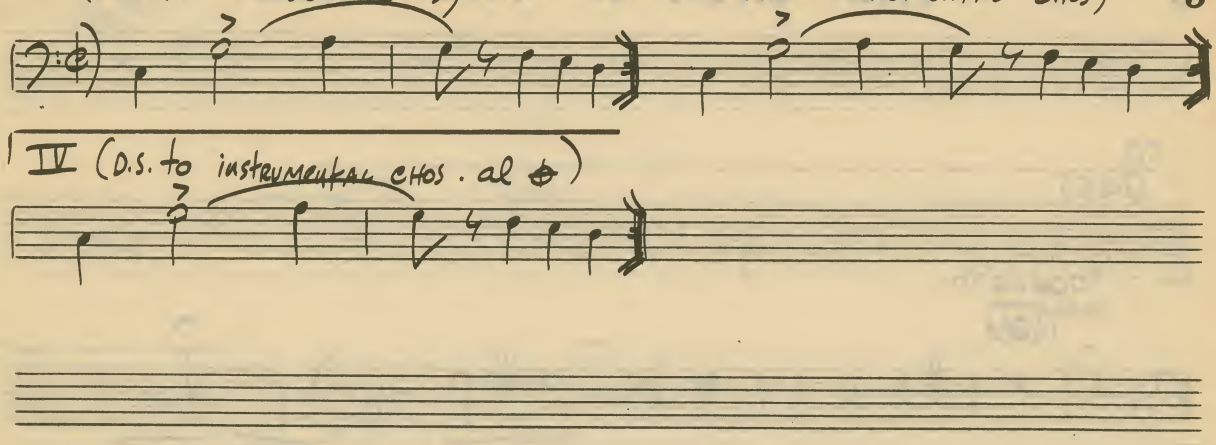
YANK YANK YANK



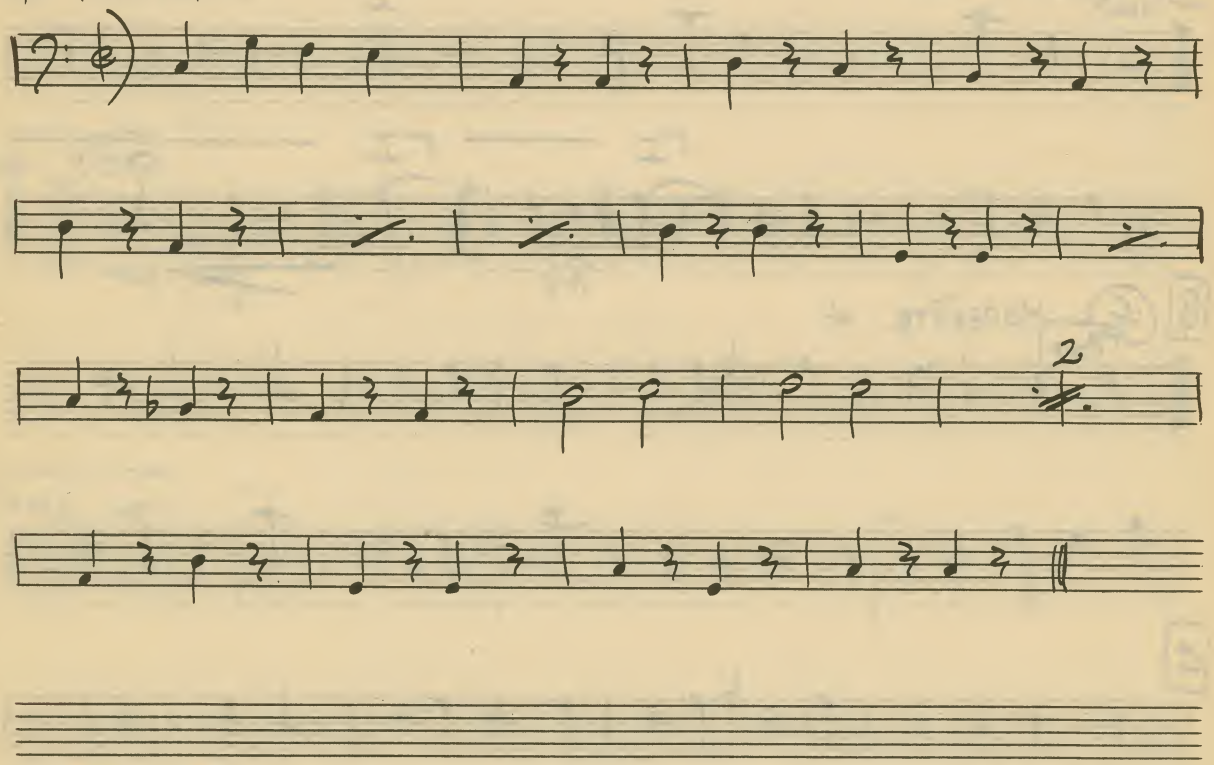
II (To 2ND VOCAL CHOS)

III (To Instrumental chos)

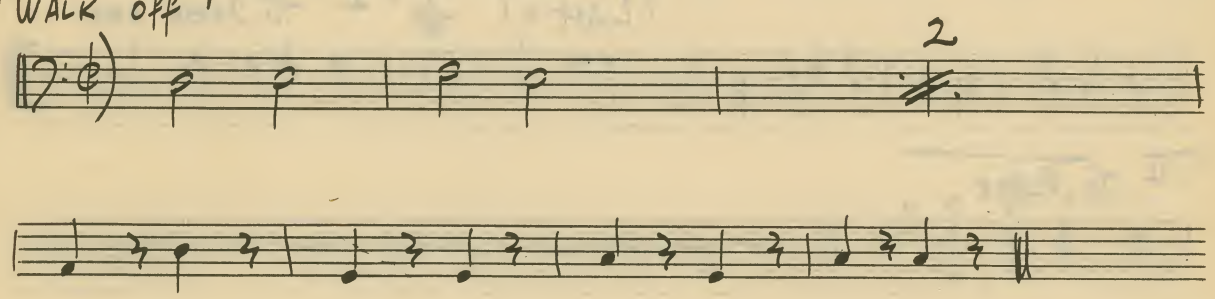
IV (D.S. to instrumental chos. al ⊕)



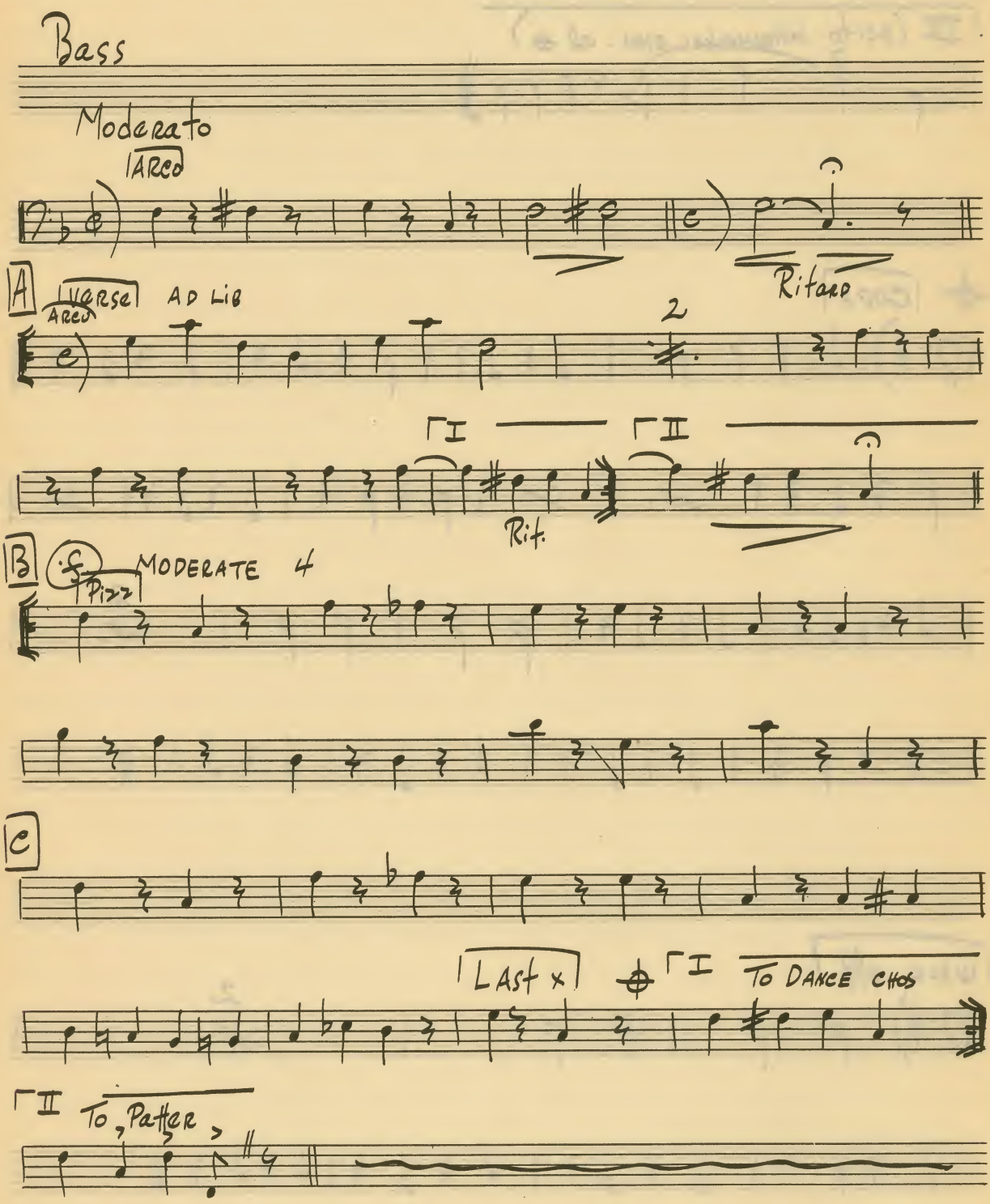
⊕ CODA

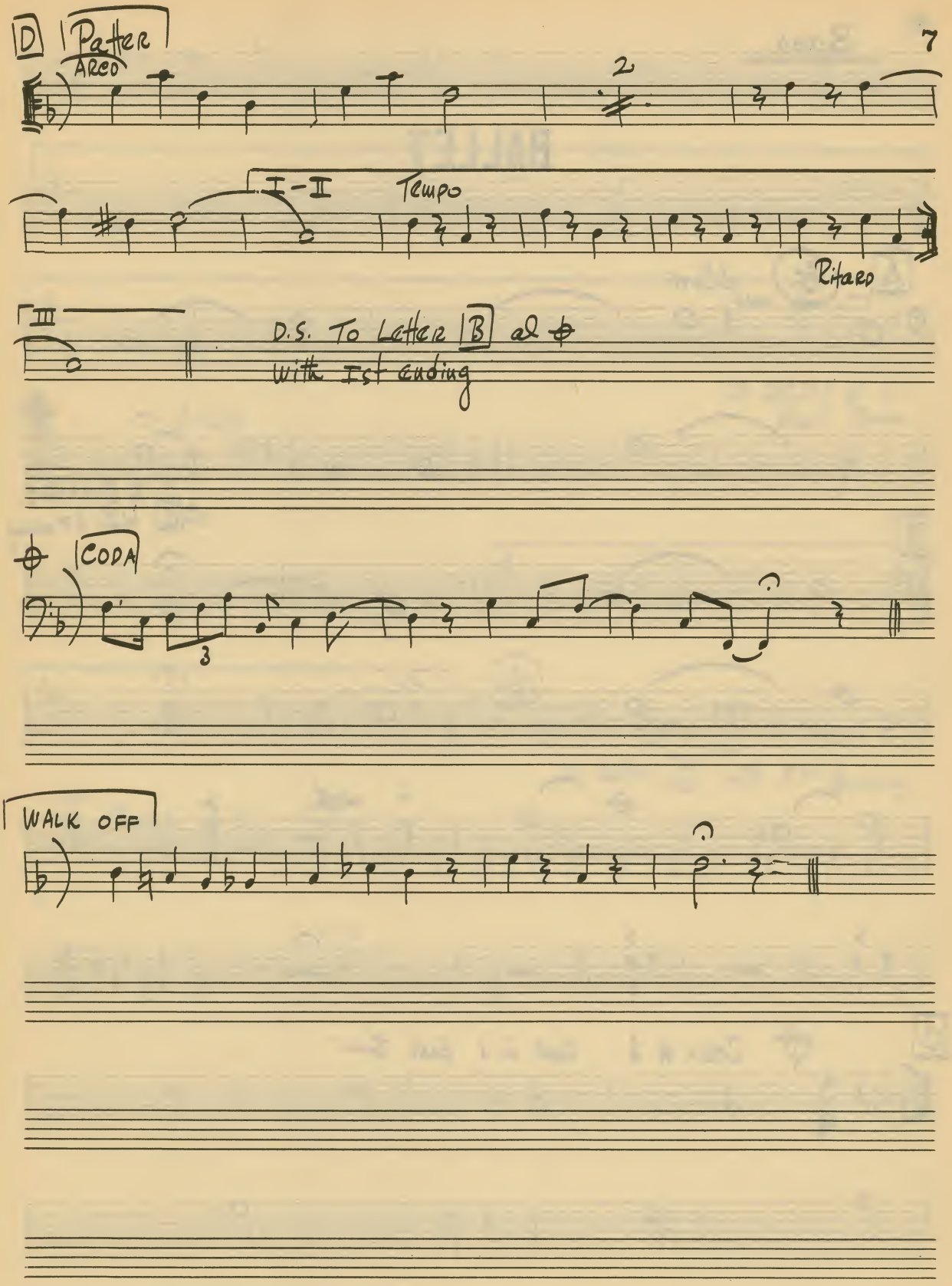


WALK off



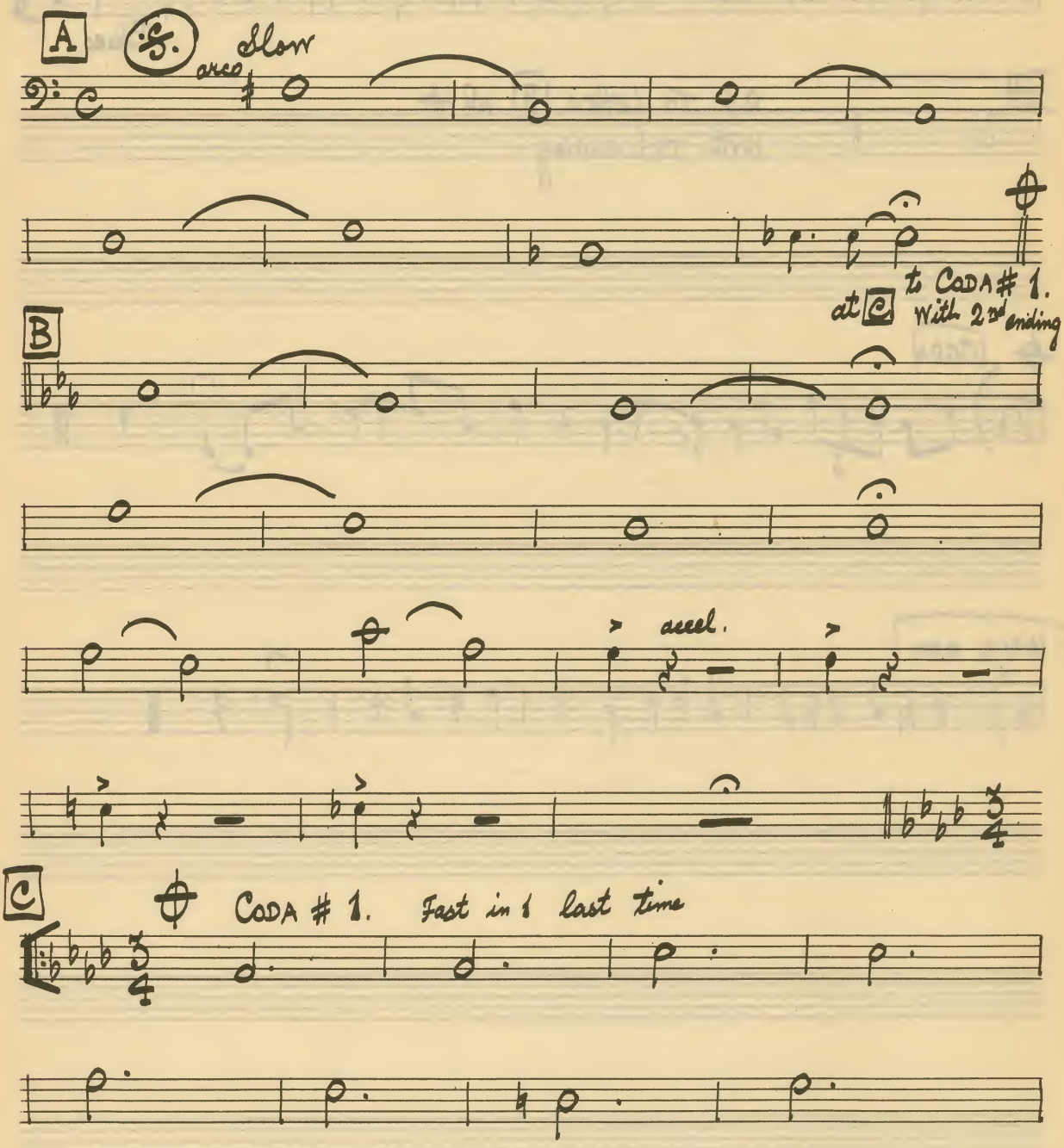
THE SAGA OF THE SACK

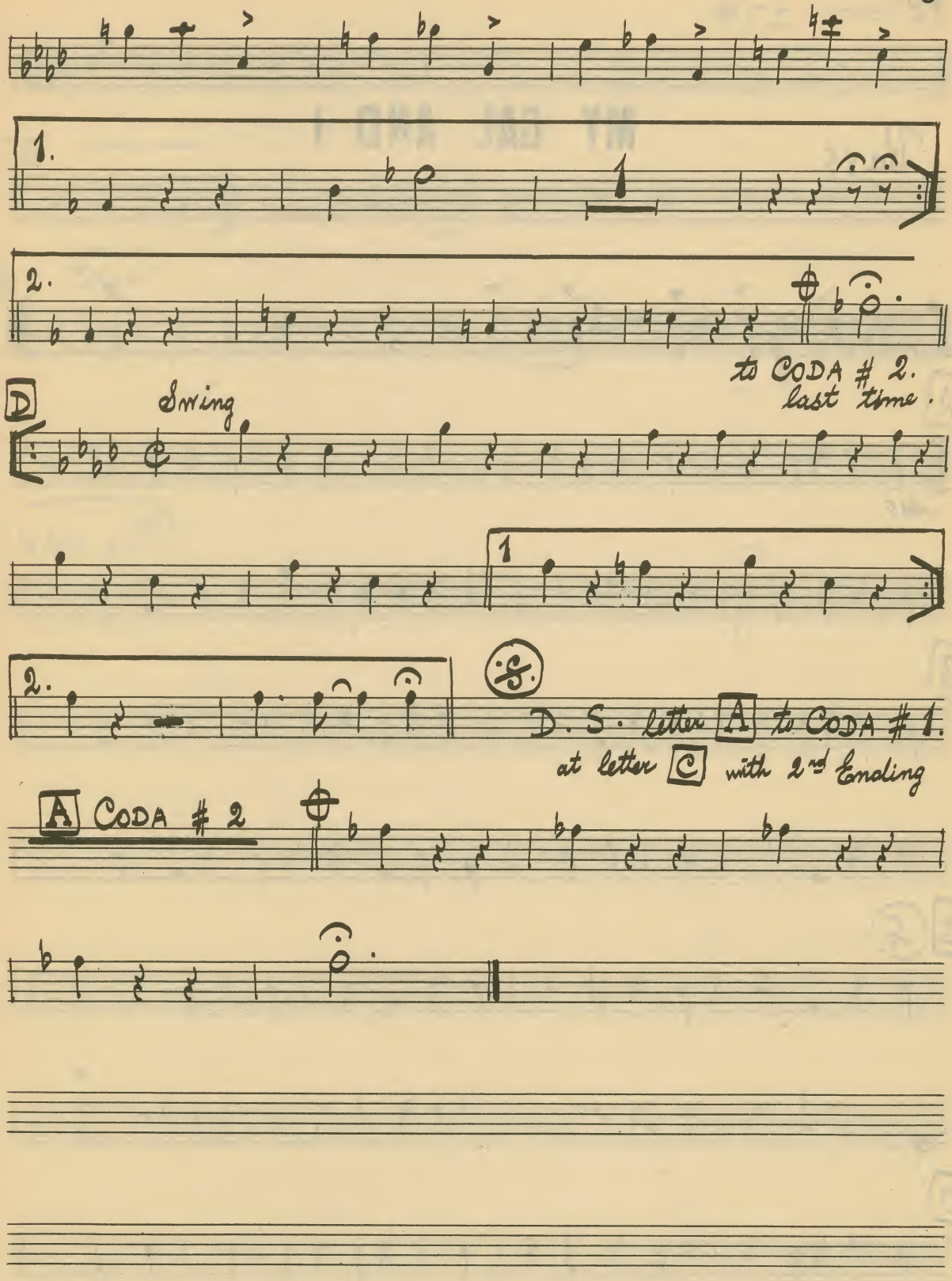



D
Patter
ARCO
2
I-II
Tempo
Ritard
III
D.S. To Letter B al ⊕
with 1st ending
⊕
CODA
3
WALK OFF

Bass

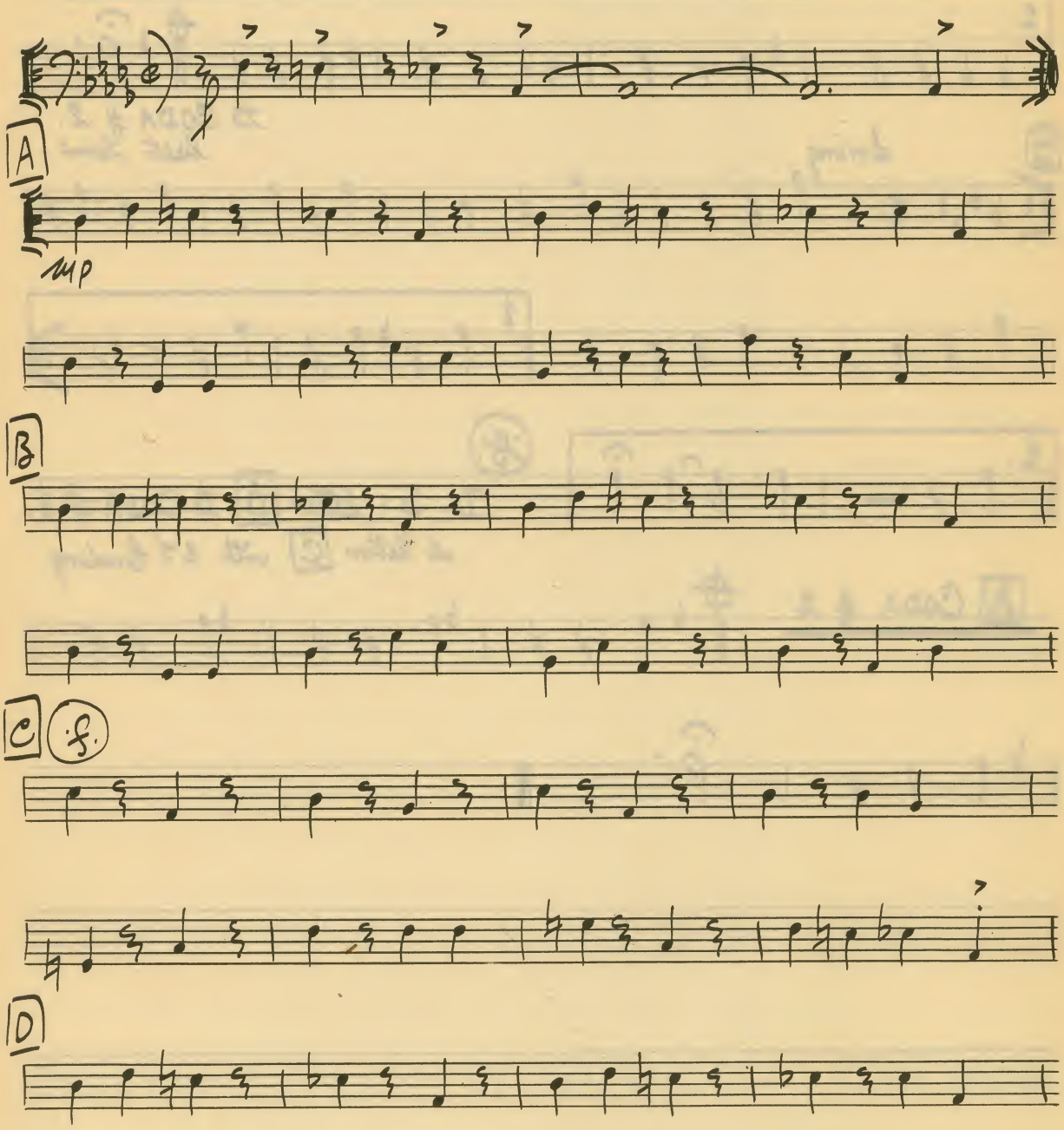
BALLET

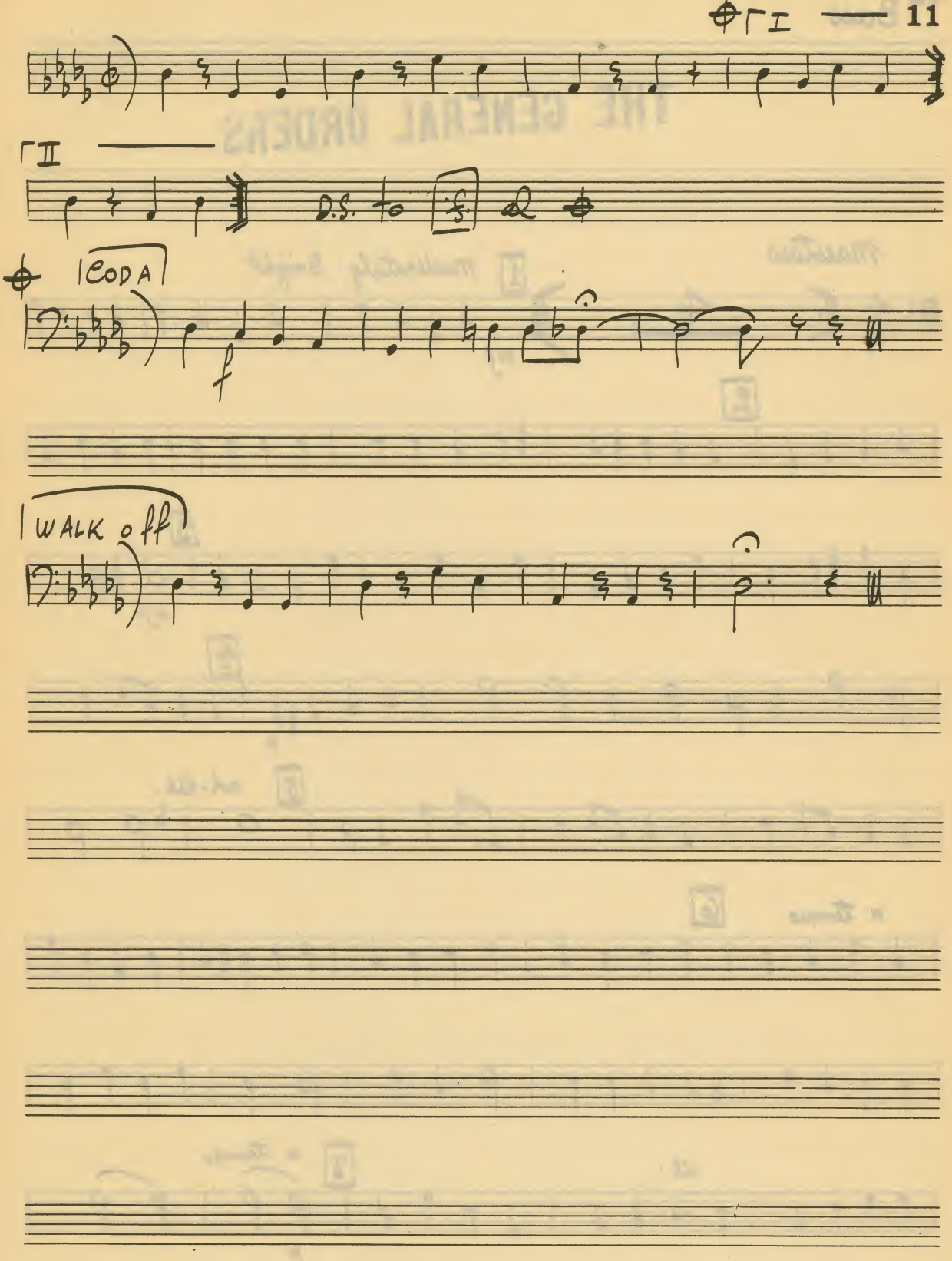

A
f.
arco
Slow
at C to CODA # 1.
With 2nd ending
B
accel.
C
CODA # 1. Fast in 1 last time


1.
2.
to CODA # 2.
last time.
D
Swing
1
2.
D. S. Letter A to CODA # 1.
at letter C with 2nd Ending
A CODA # 2

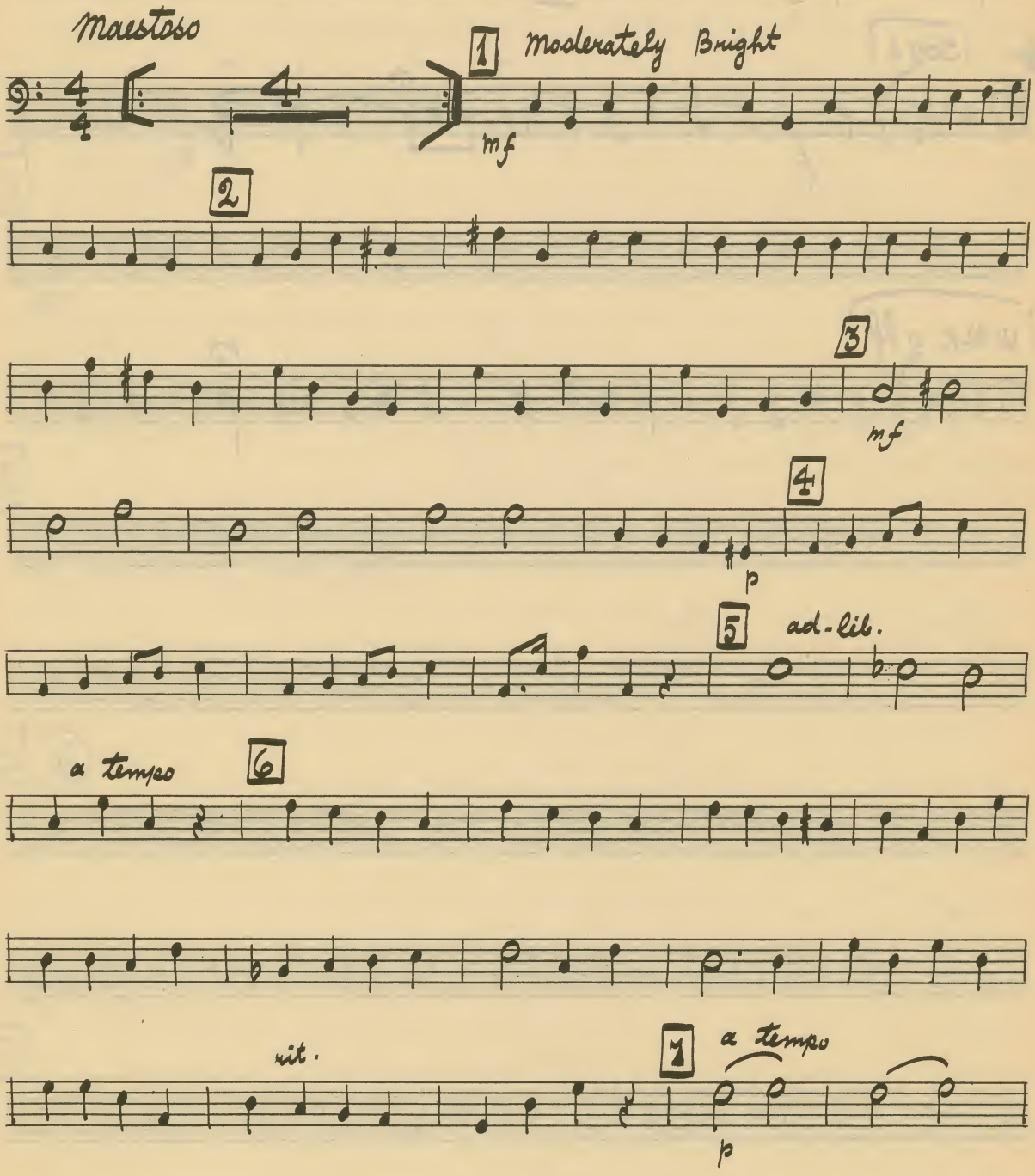
MY GAL AND I

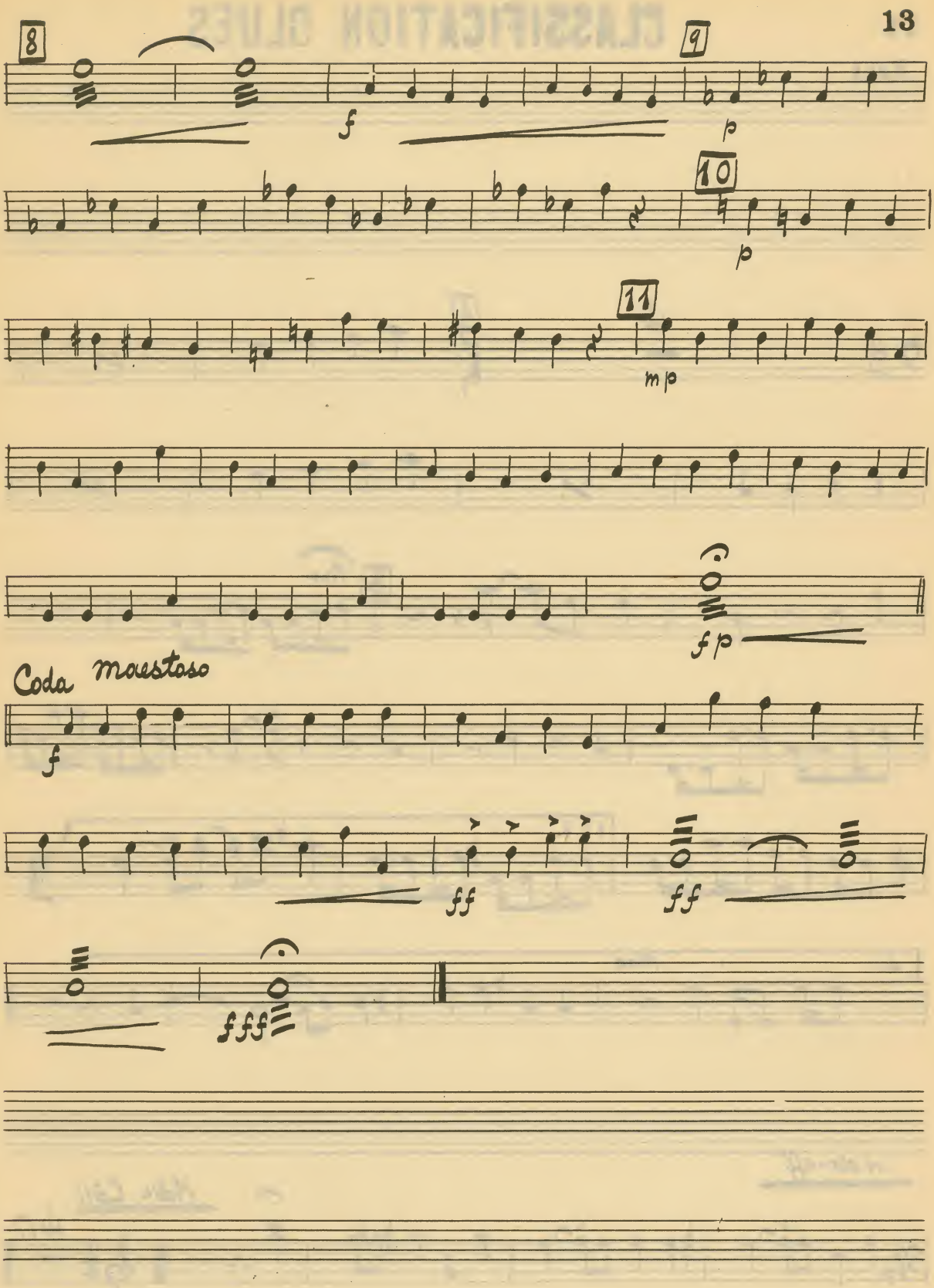
Bass




I
II
D.S. to
CODA
f
WALK off
ff

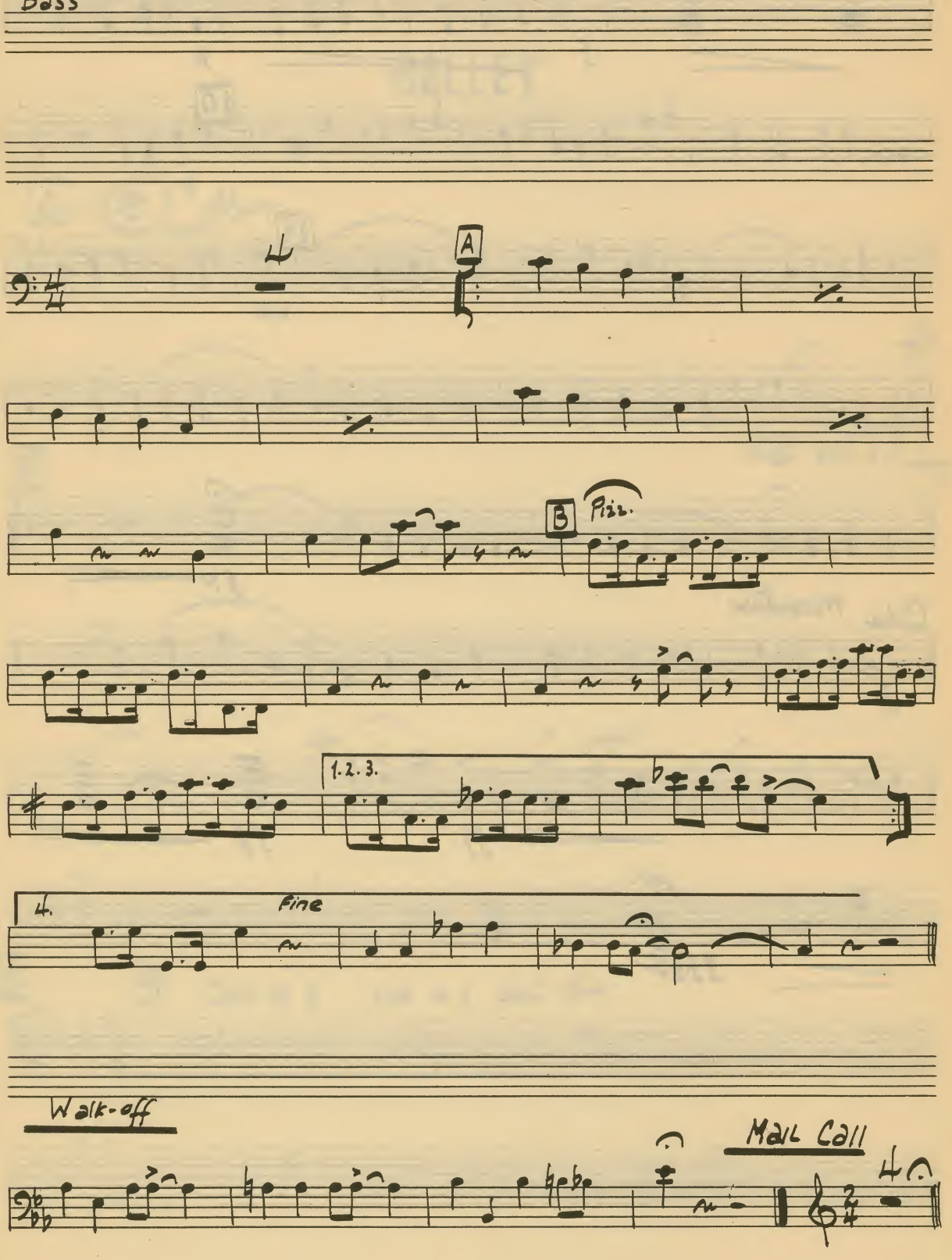
THE GENERAL ORDERS




8
9
10
11
Coda maestoso

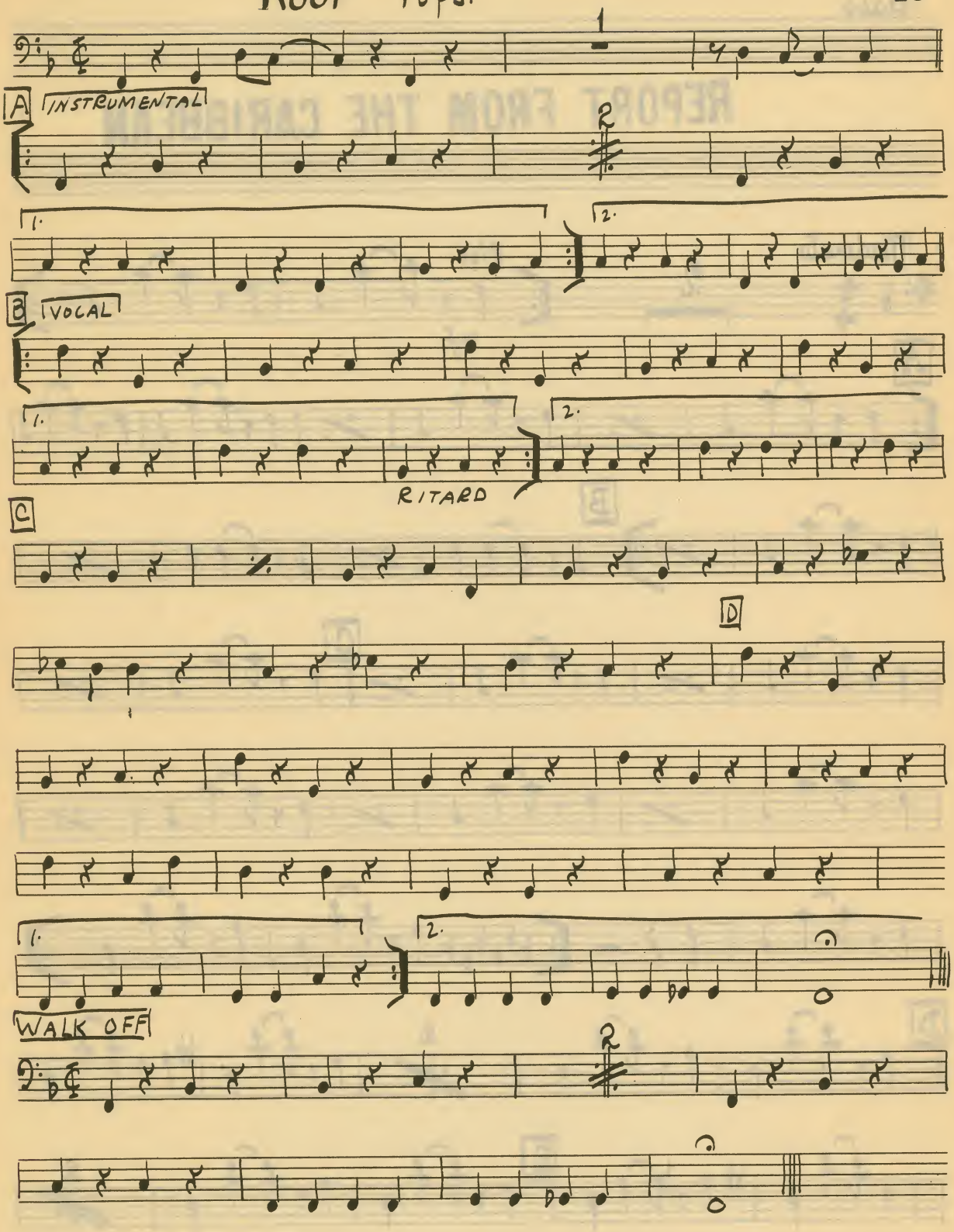
CLASSIFICATION BLUES

Bass



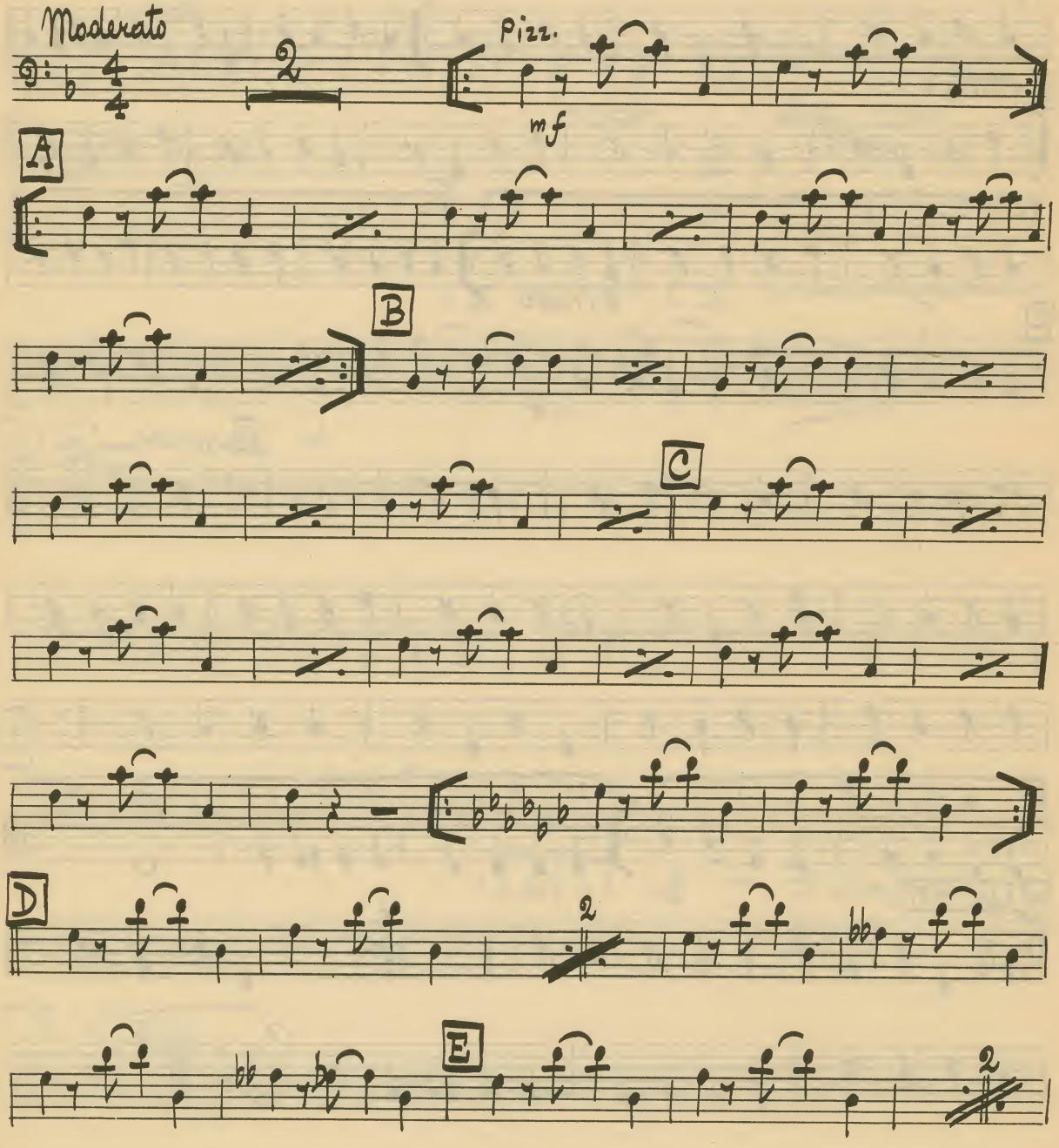
BASS

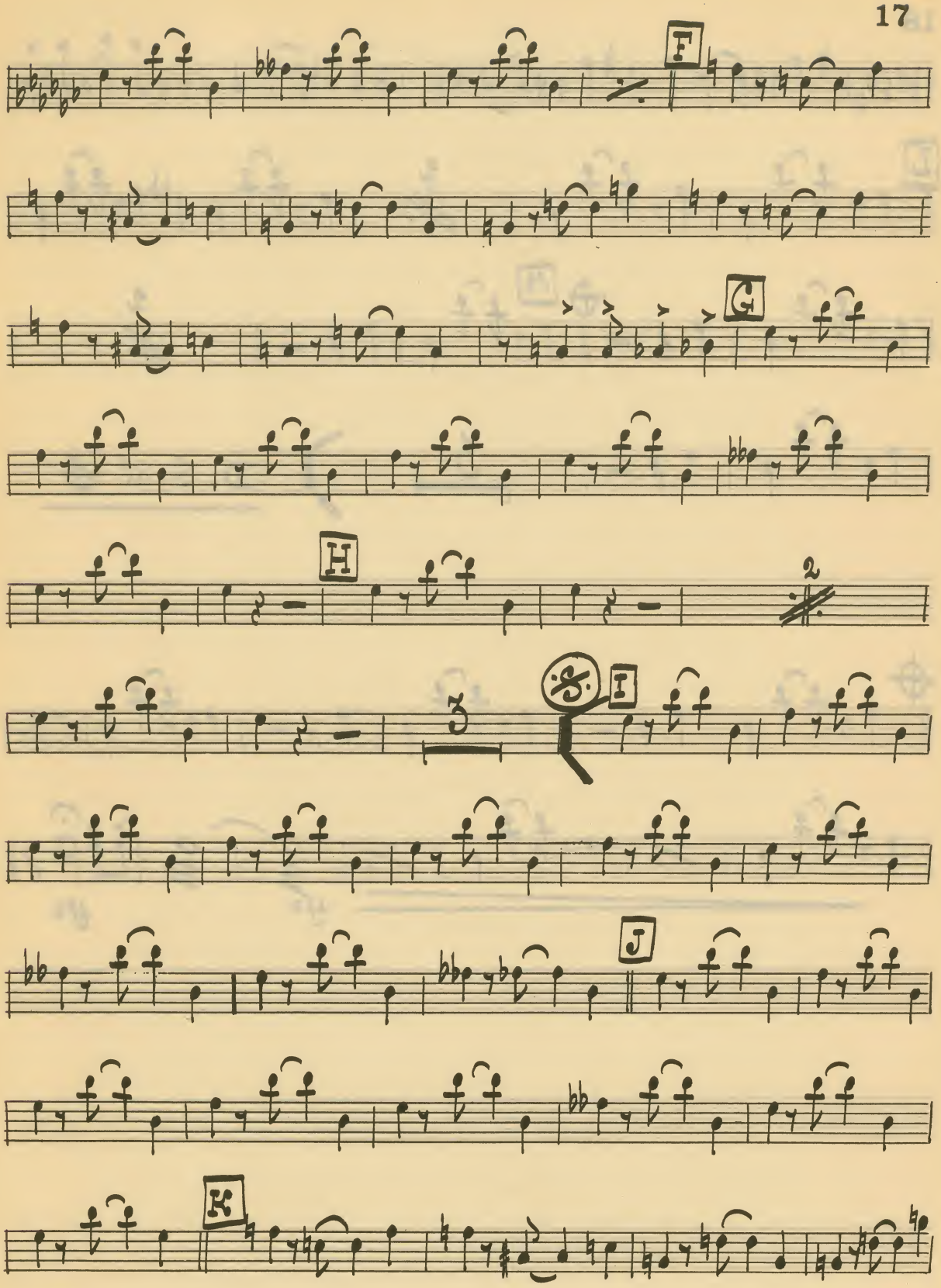
ROOF TOPS.

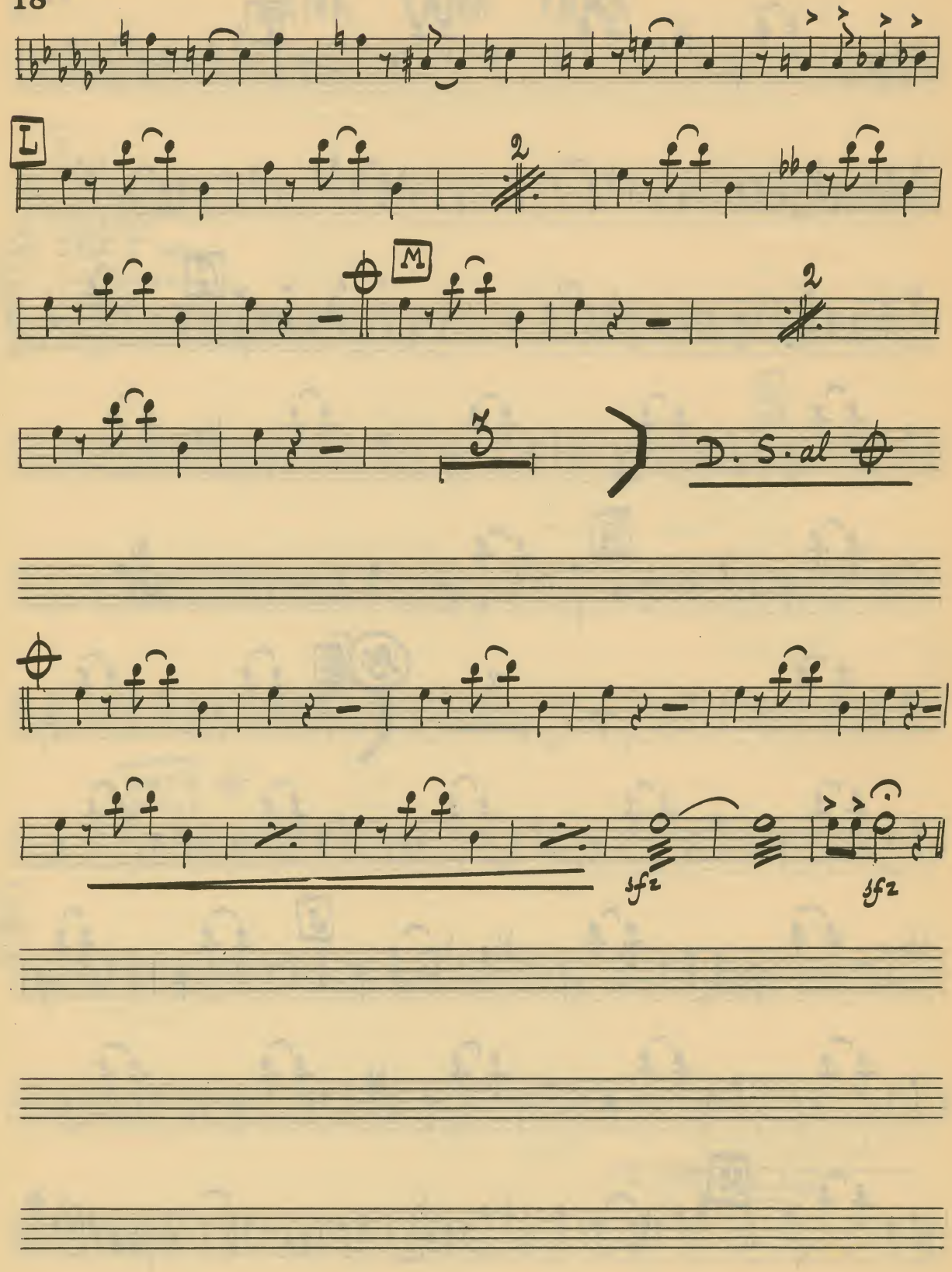


Bass

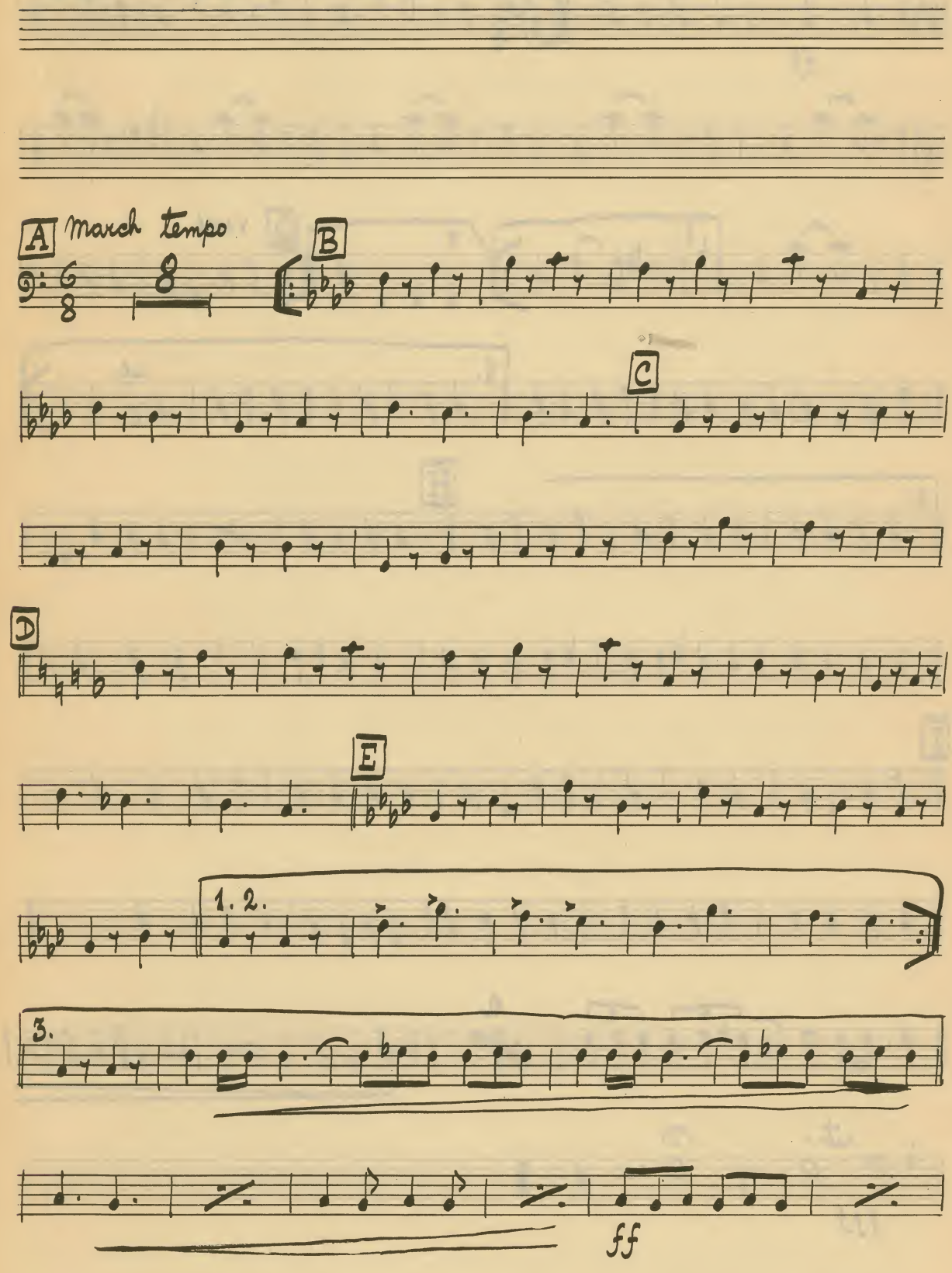
REPORT FROM THE CARIBBEAN

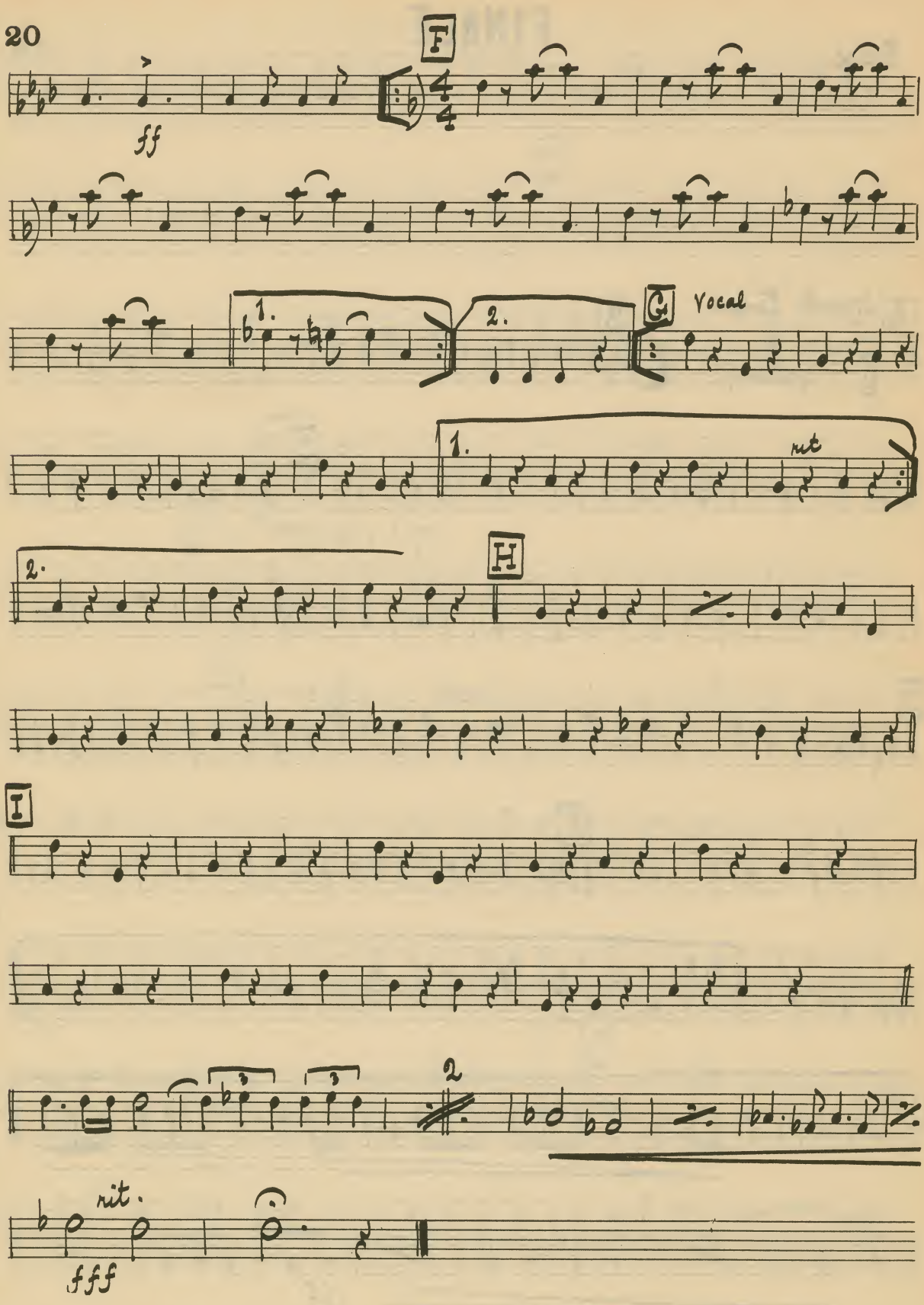



F
G
H
2
3
S.
I
J
K


L
2
M
2
D. S. al
sfz
sfz

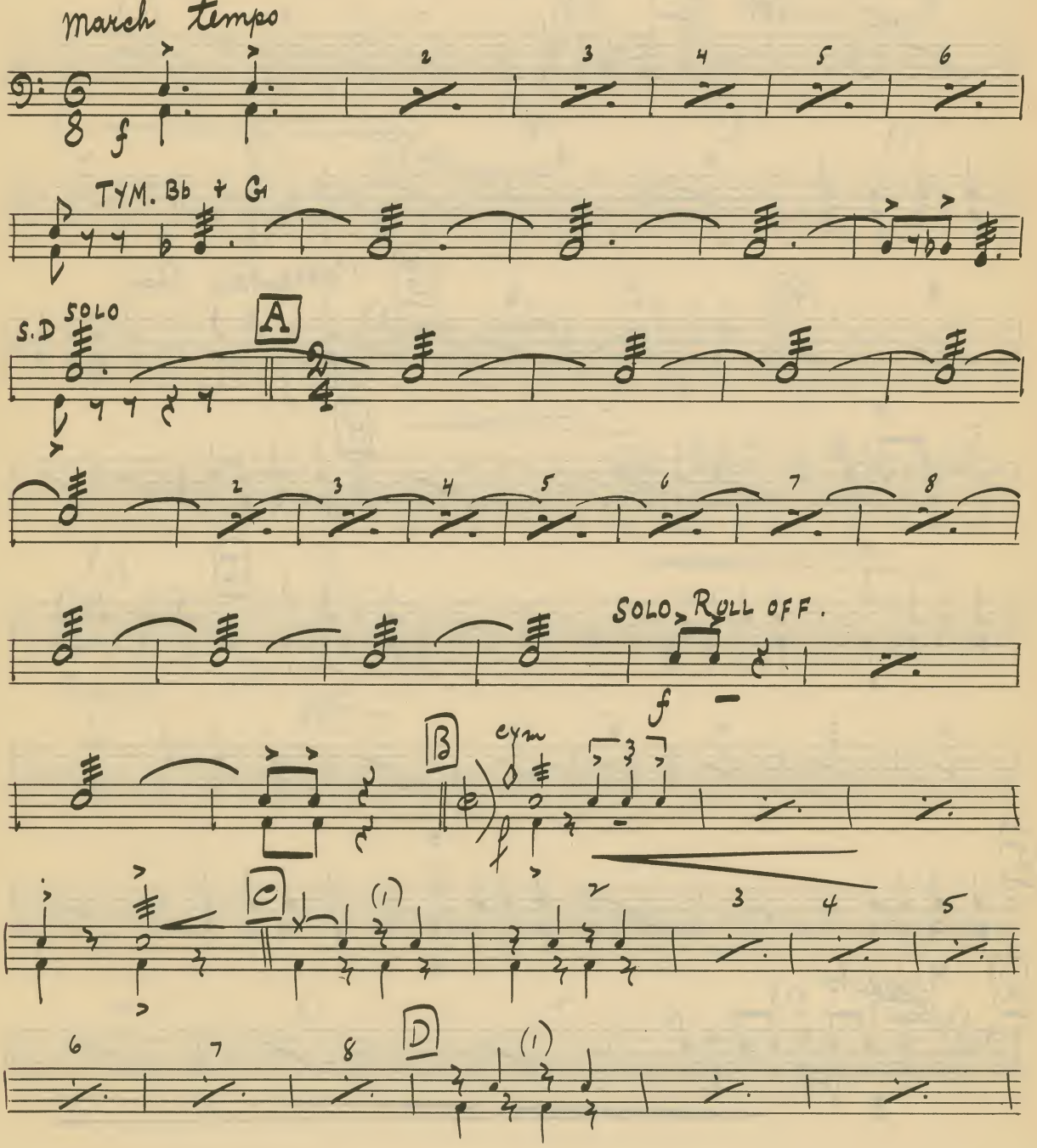
FINALE

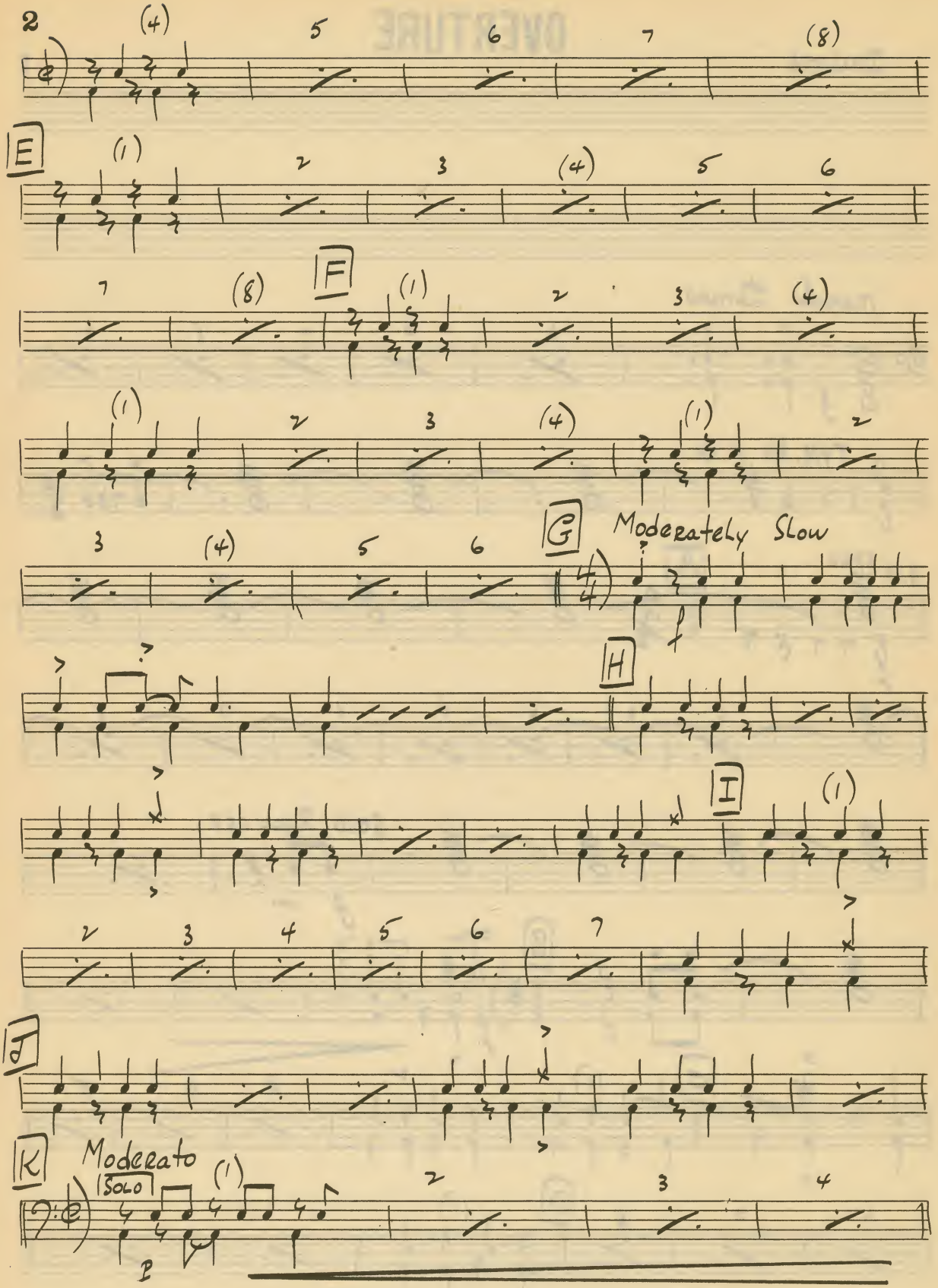


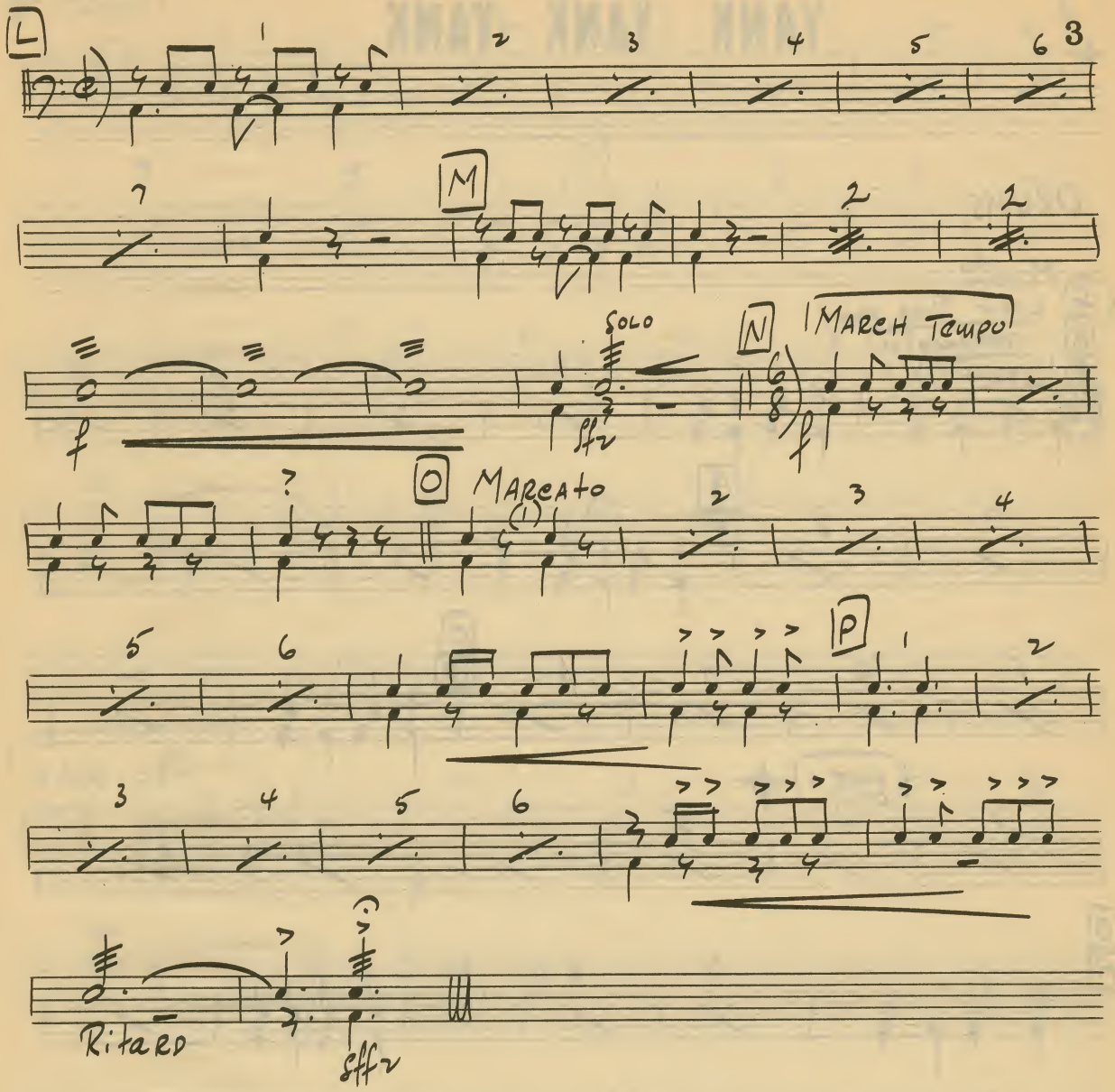

F
ff
1.
2.
G
Vocal
1.
rit
2.
H
I
2
rit.
fff

OVERTURE

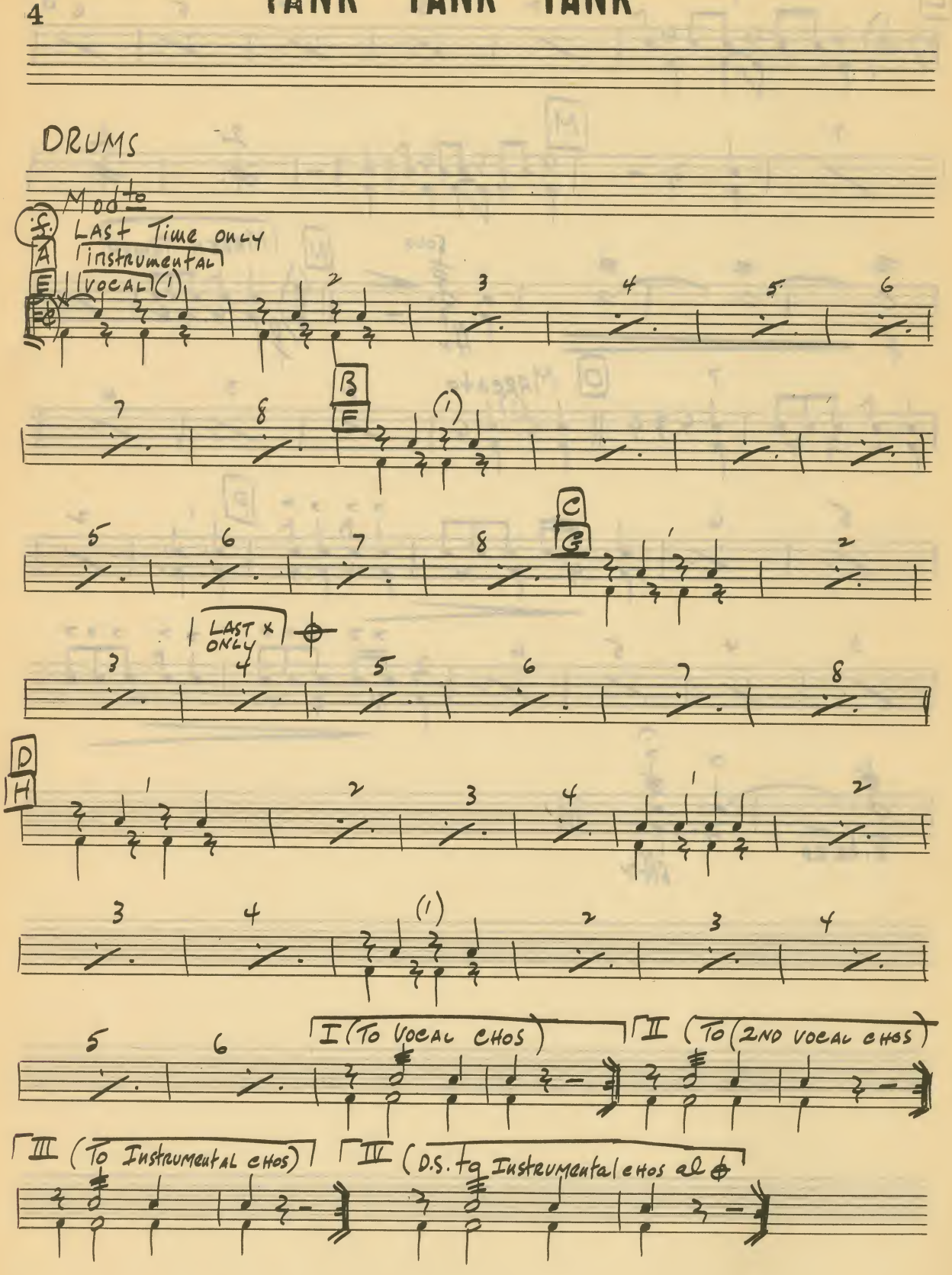
Drums

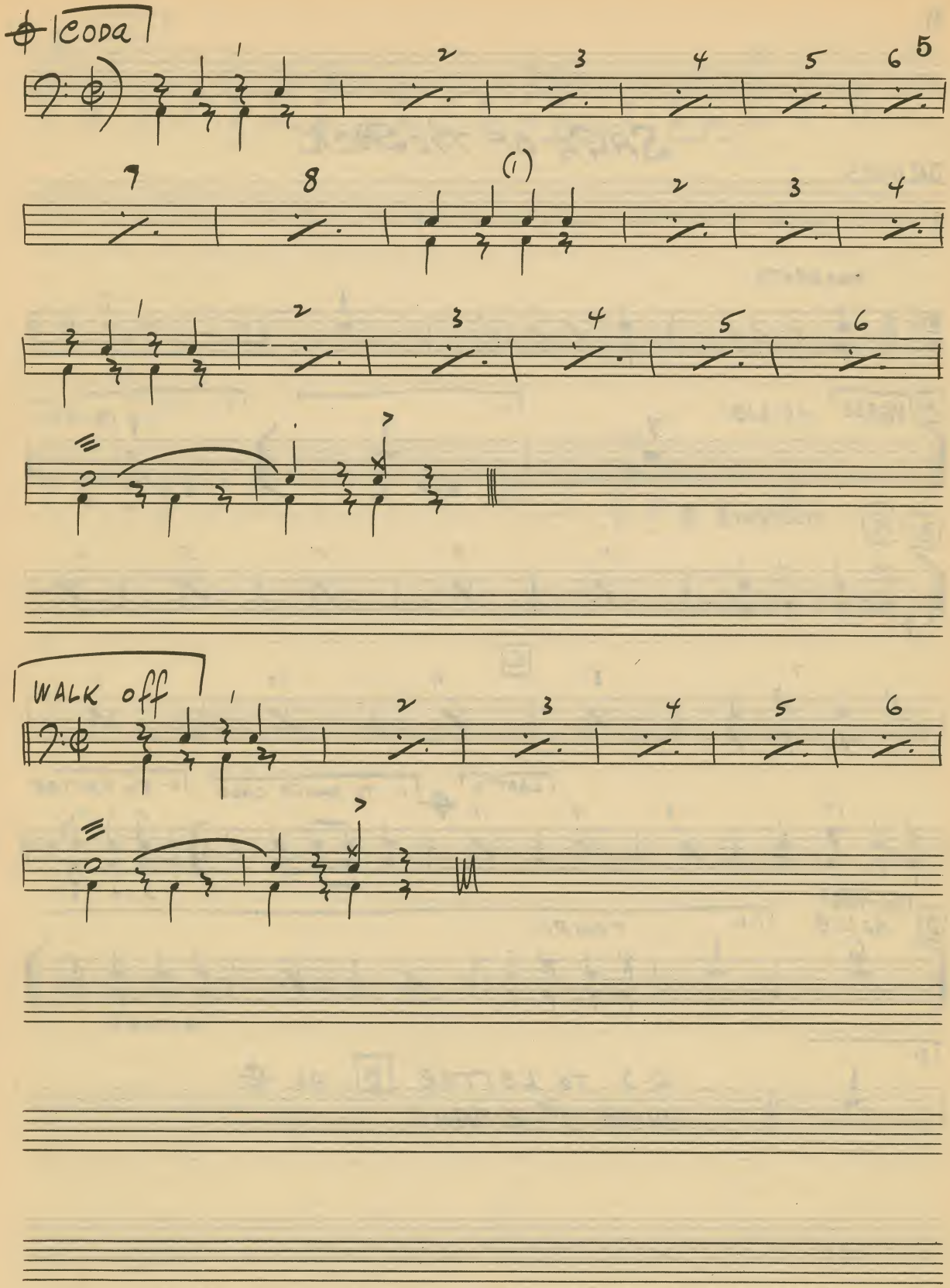



2
E
F
G
Moderately Slow
H
I
J
K
Moderato
SOLO


L
M
SOLO
N
MARCH Tempo
O
MARCato
P
Ritard
sffz

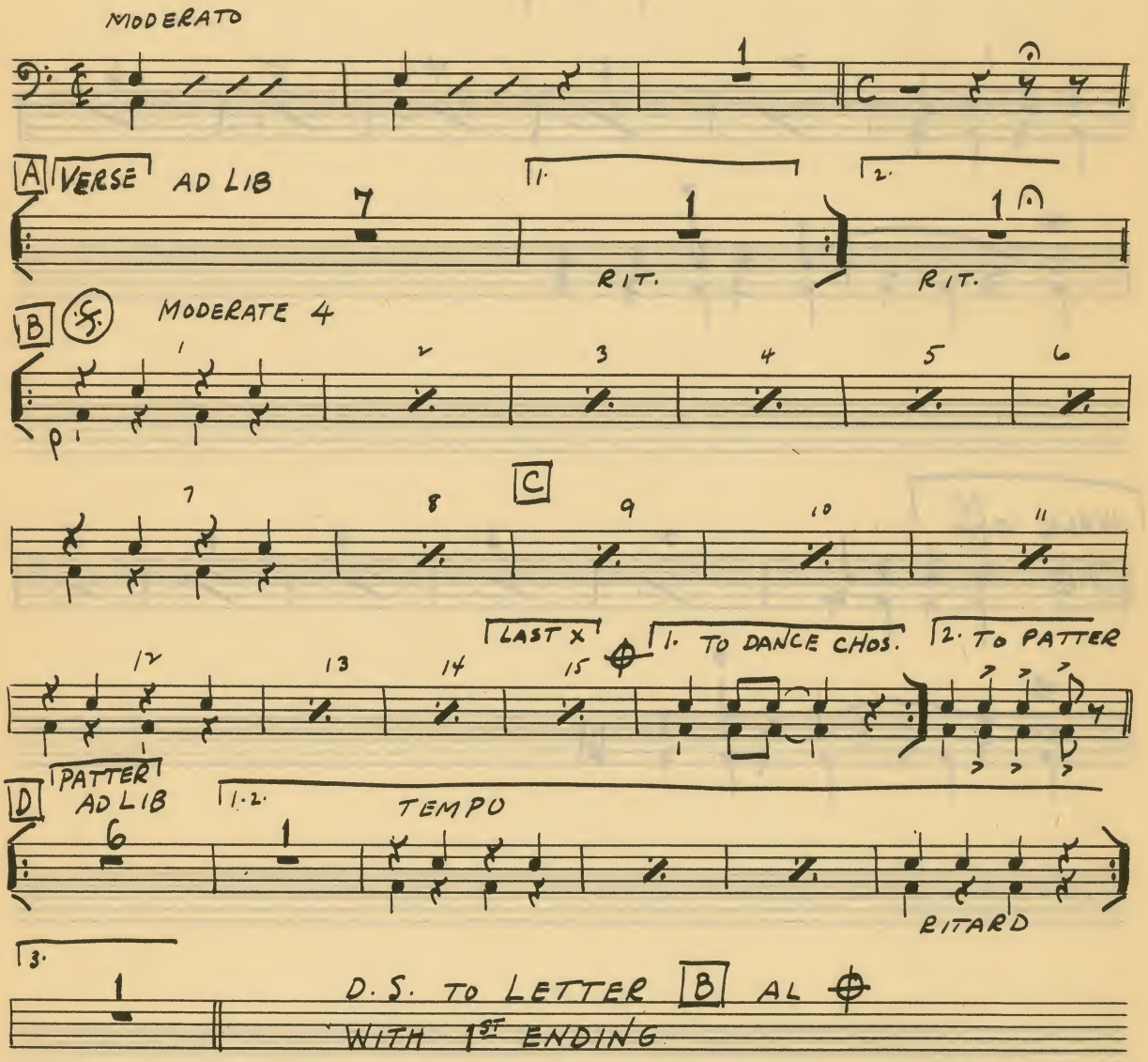
YANK YANK YANK



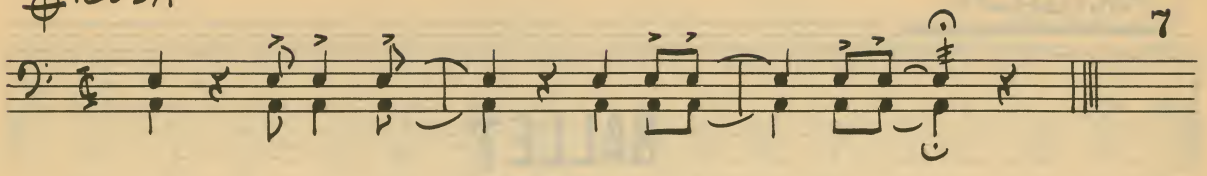

Coda
1
2
3
4
5
6
5
7
8
(1)
2
3
4
1
2
3
4
5
6
WALK off
1
2
3
4
5
6

SAGA OF the SACK

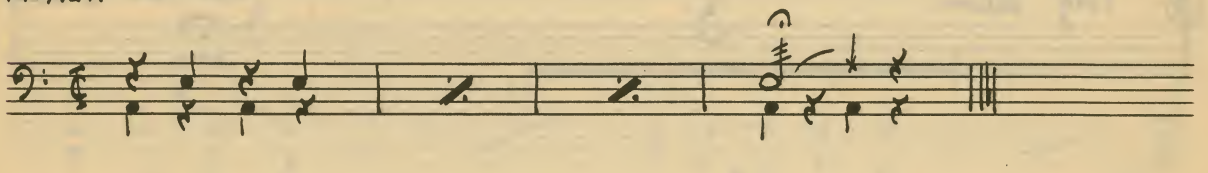
DRUMS



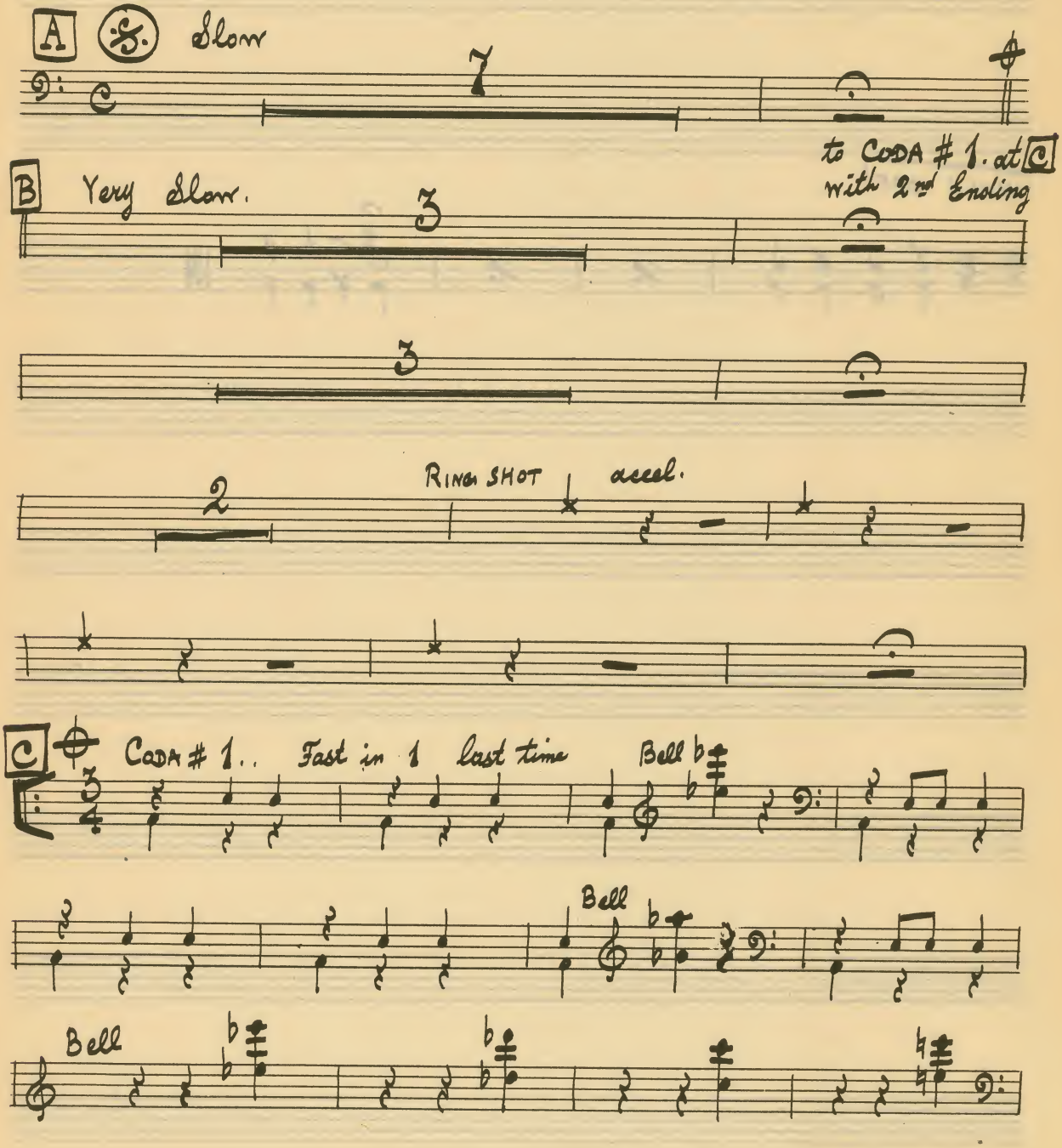
CODA

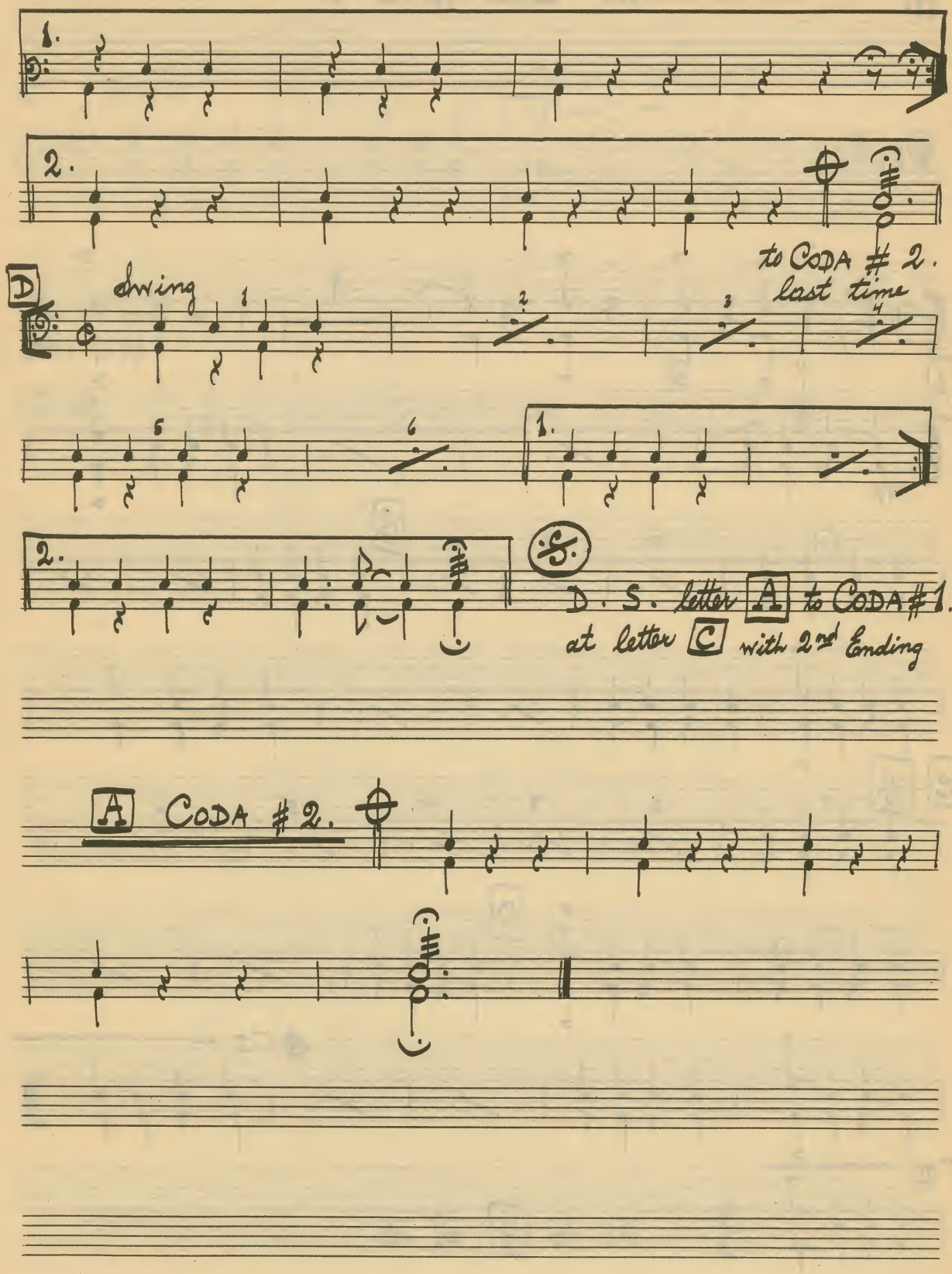


WALK OFF



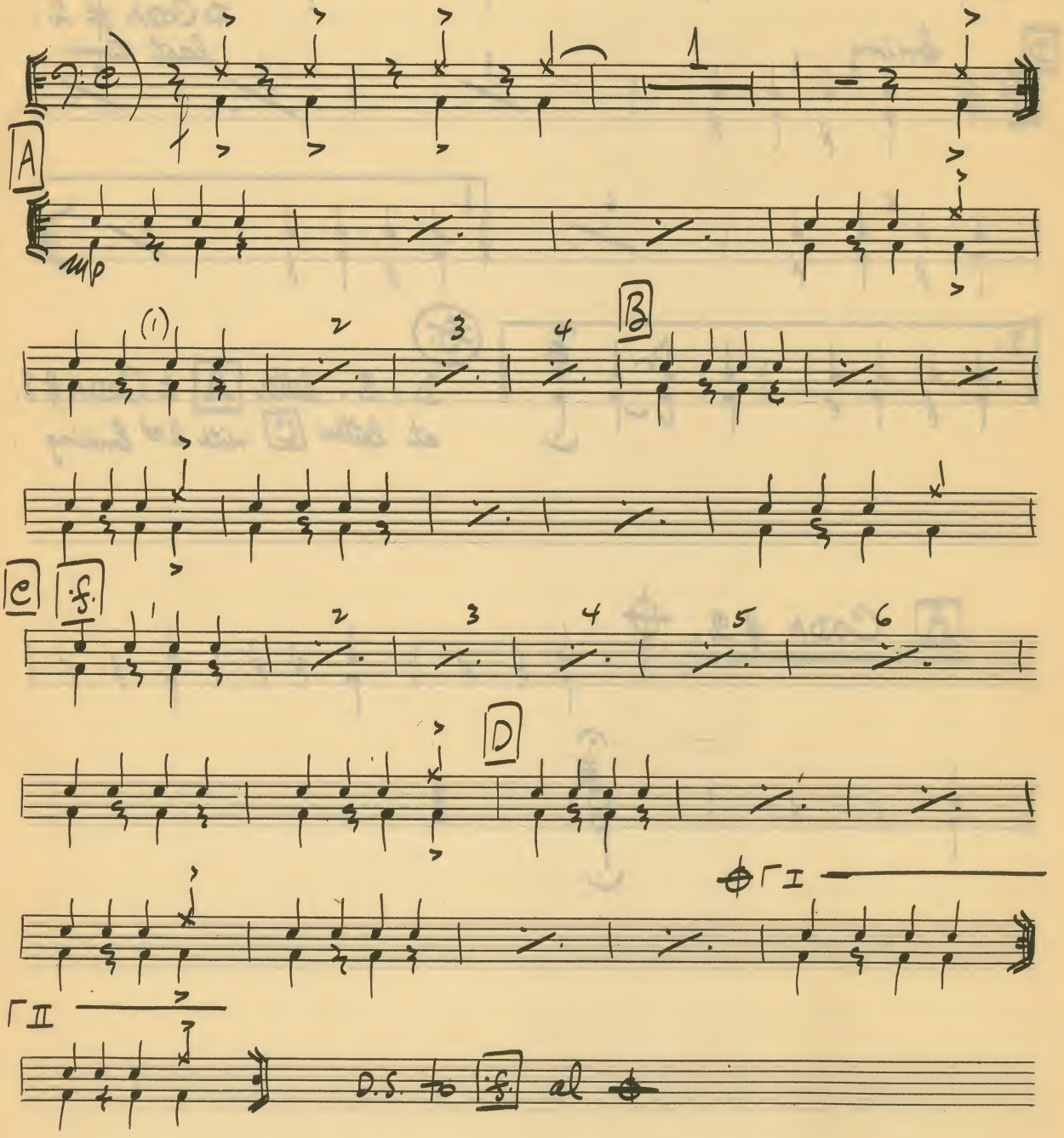
BALLET

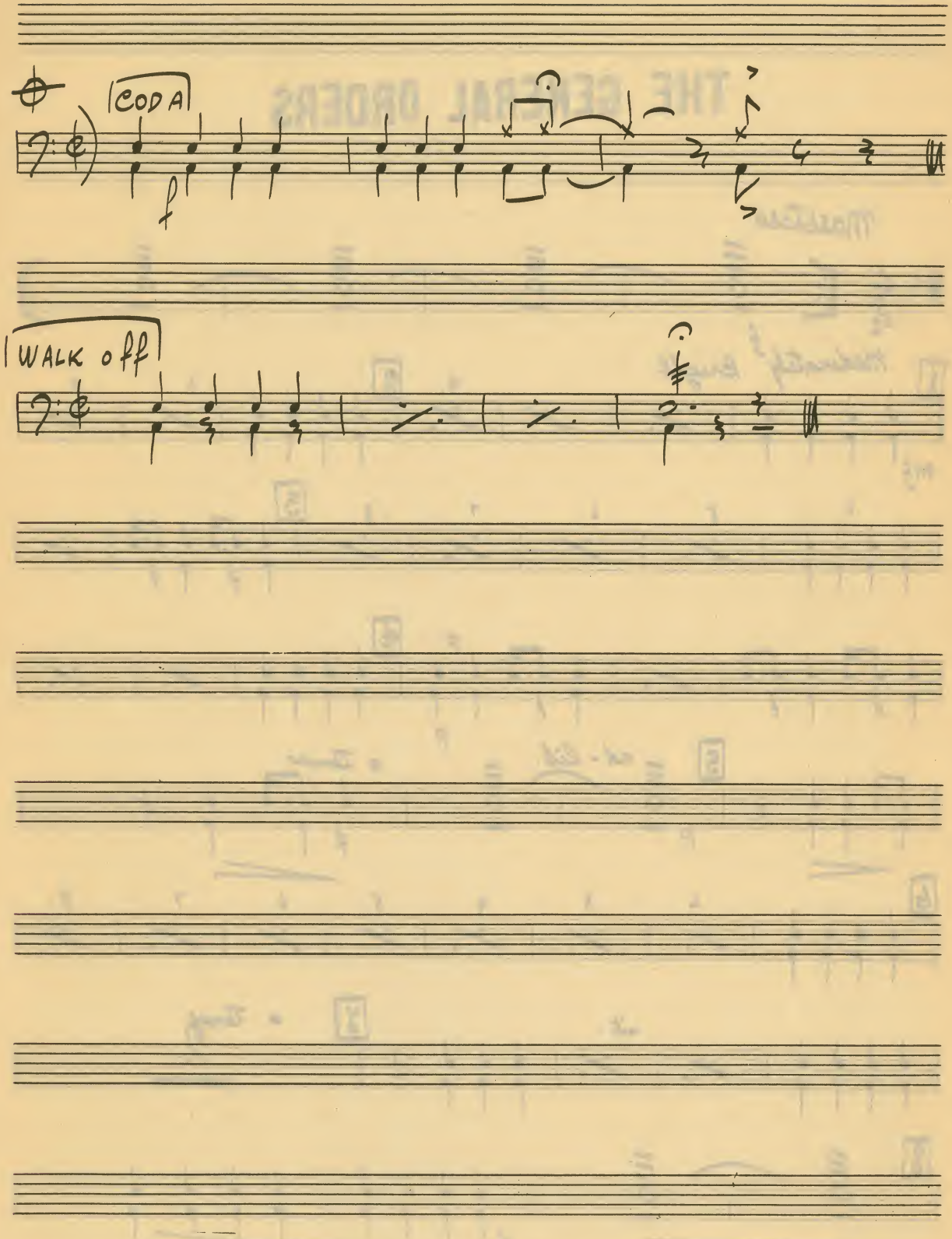

A
Slow
7
to CODA # 1. at C
with 2nd Ending
B
Very Slow.
3
3
2
RING SHOT
accel.
C
CODA # 1.. Fast in 1 last time
Bell
Bell
Bell


1.
2.
to CODA # 2.
last time
D
swing
1
2
3
4
5
6
1.
2.
𝄋
D. S. letter A to CODA # 1.
at letter C with 2nd Ending
A CODA # 2.

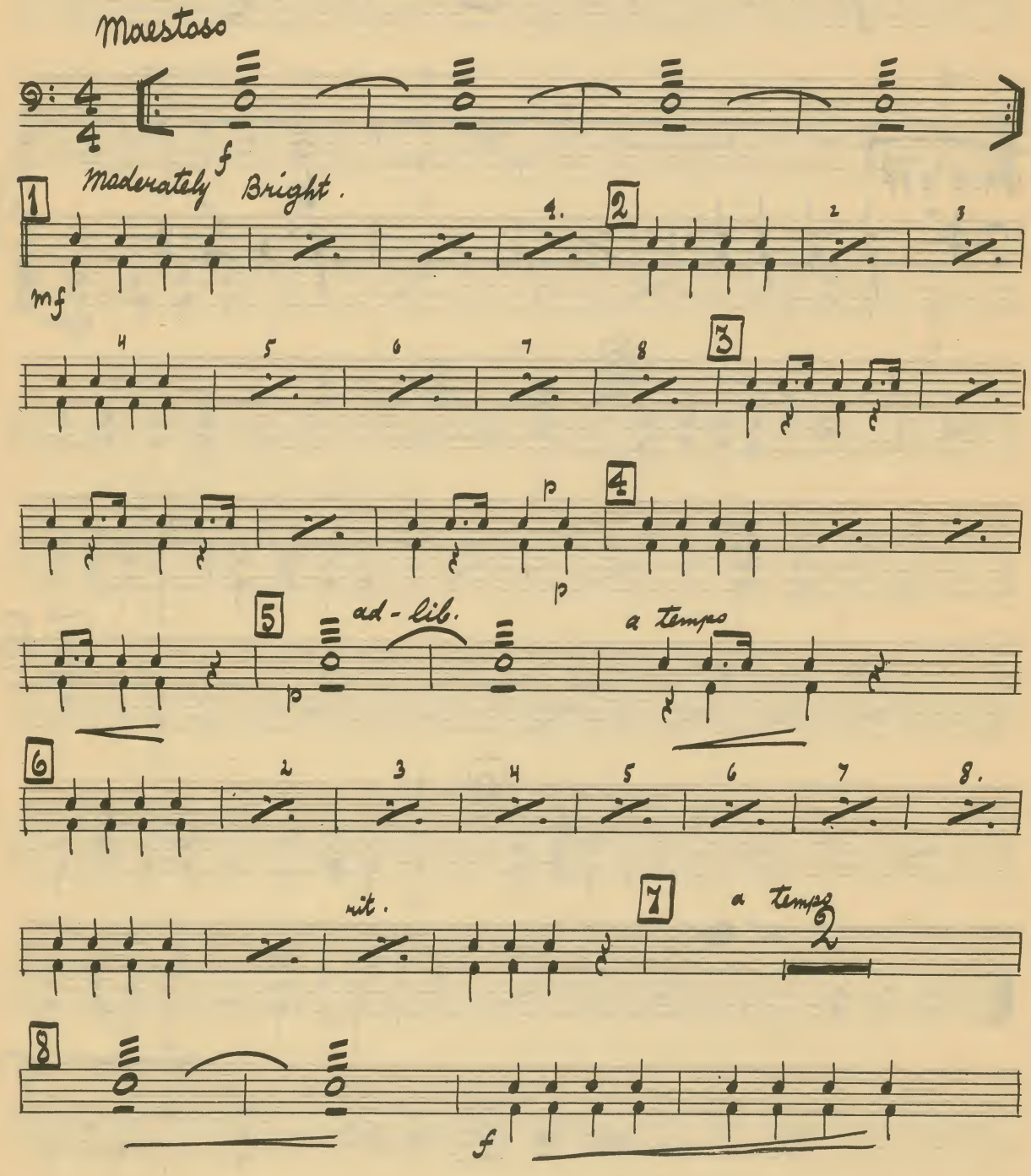
MY GAL AND I

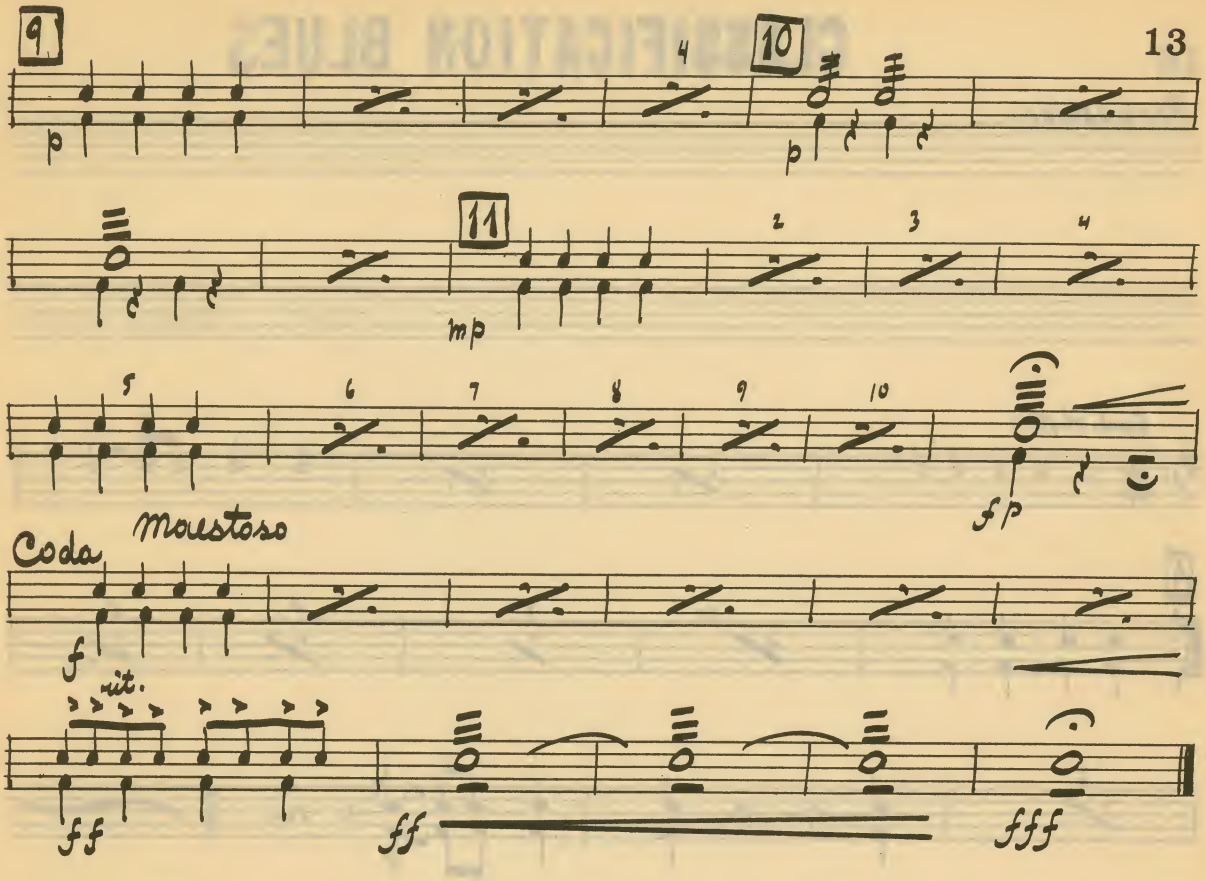
Drums




CODA
f
WALK off
ff

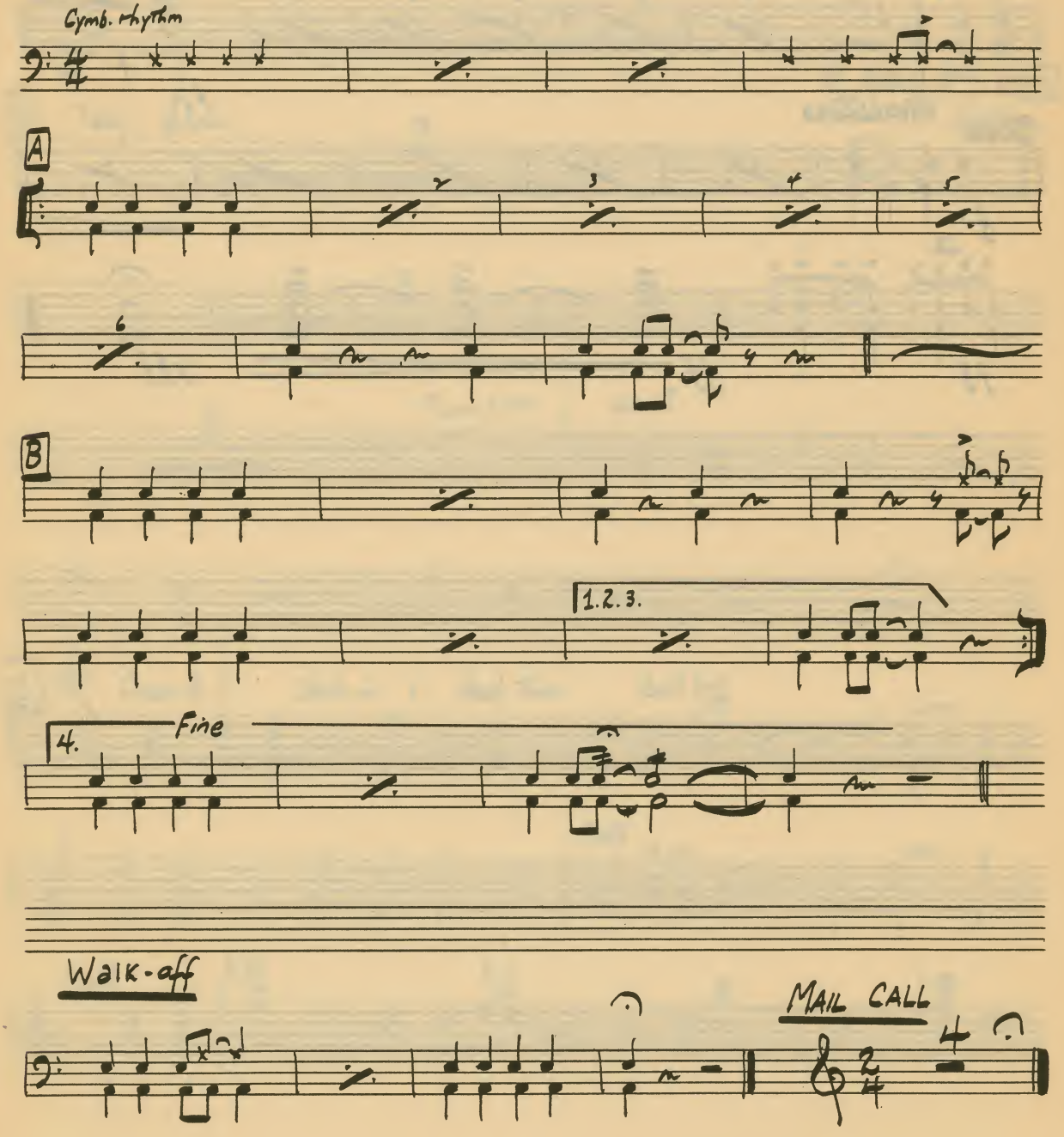
THE GENERAL ORDERS




9
10
11
Coda
Moustoso
rit.

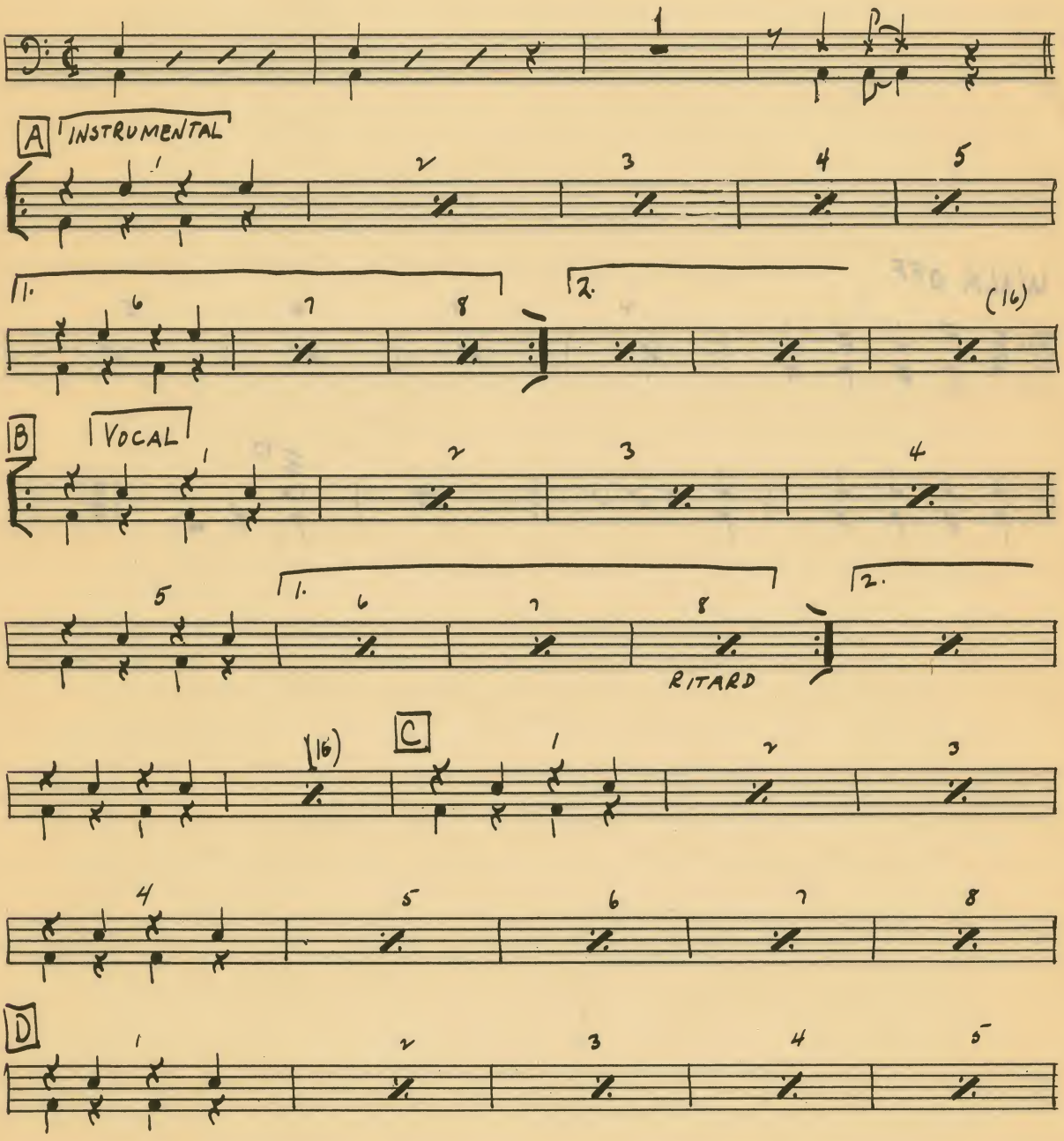
CLASSIFICATION BLUES

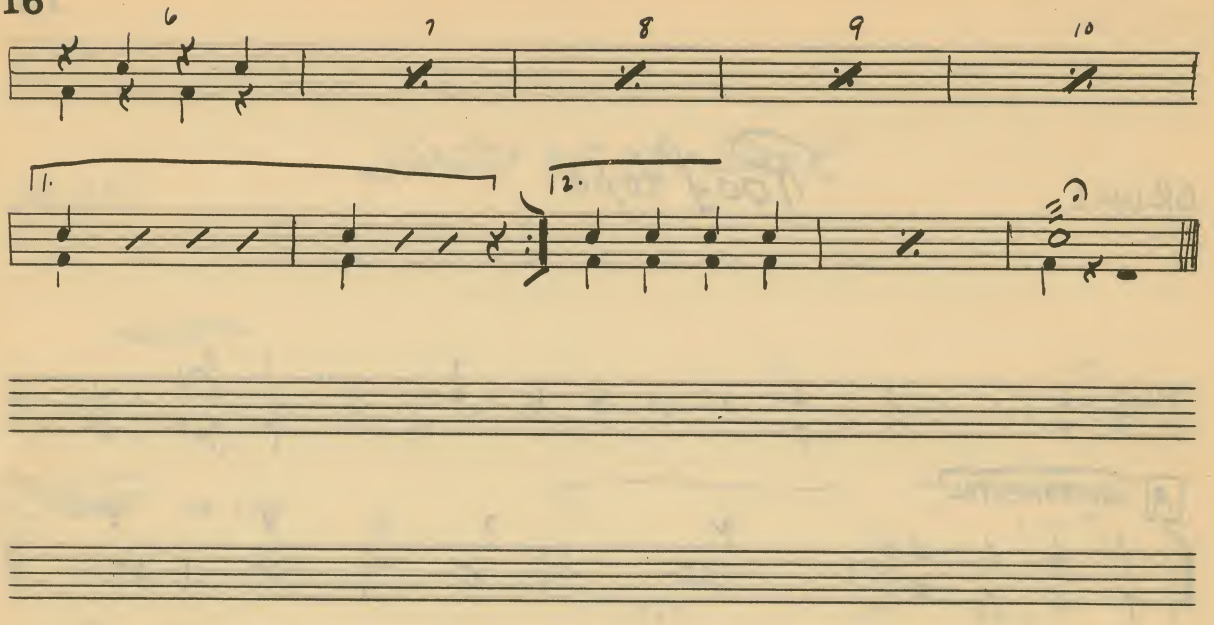
Percussion



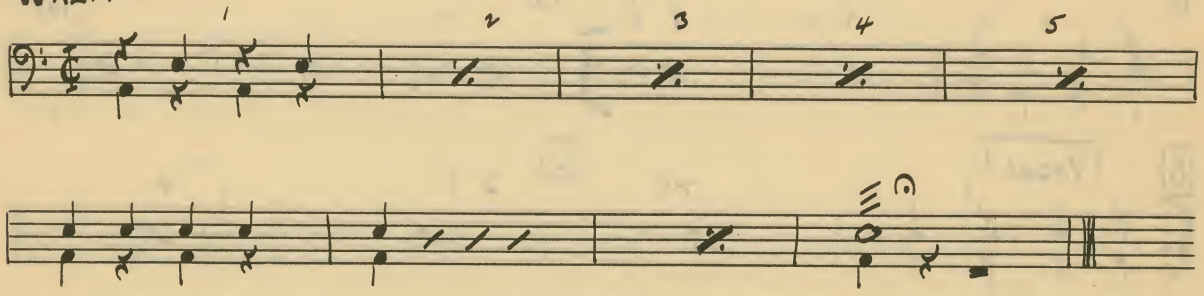
DRUMS

Roof tops

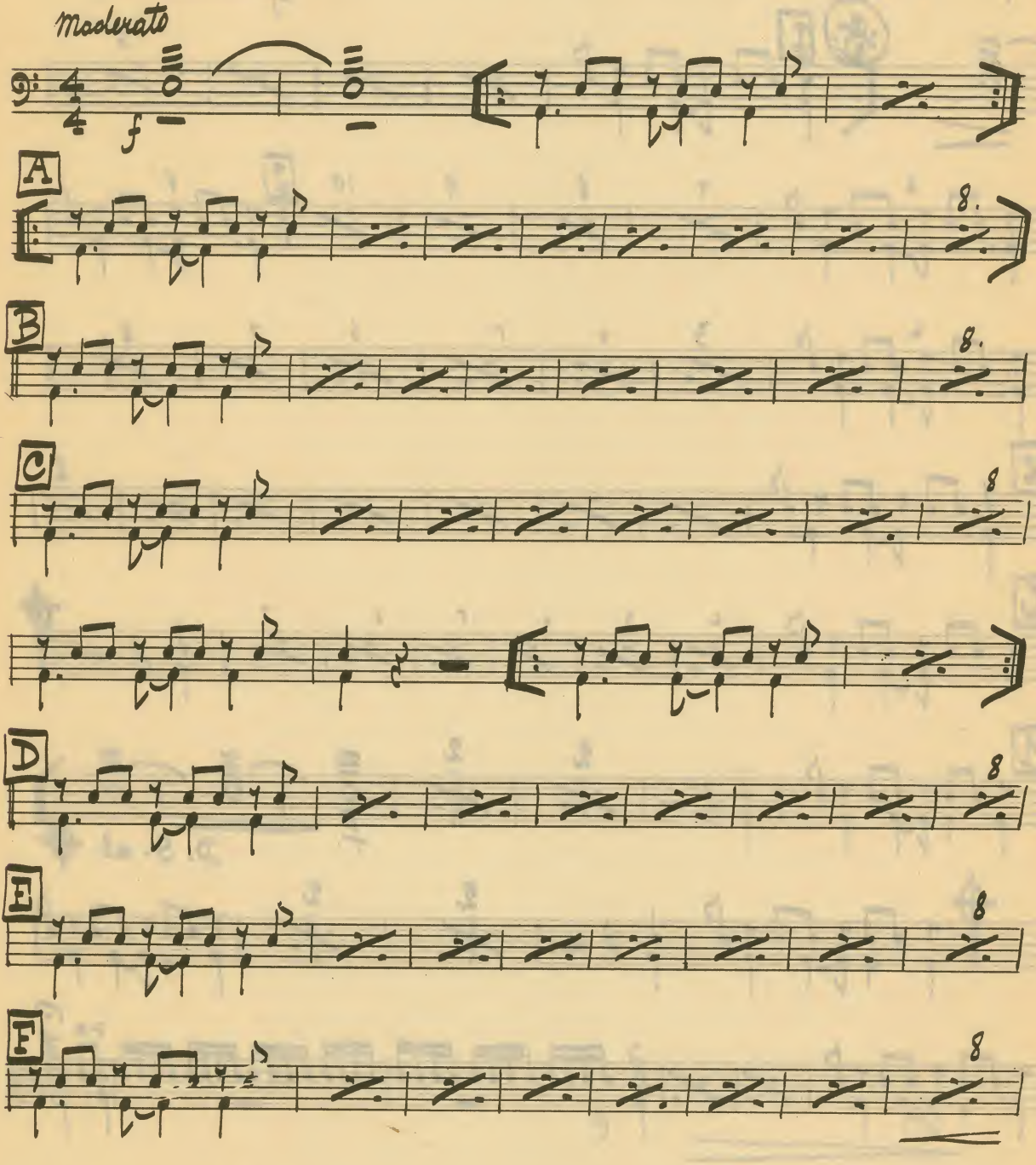


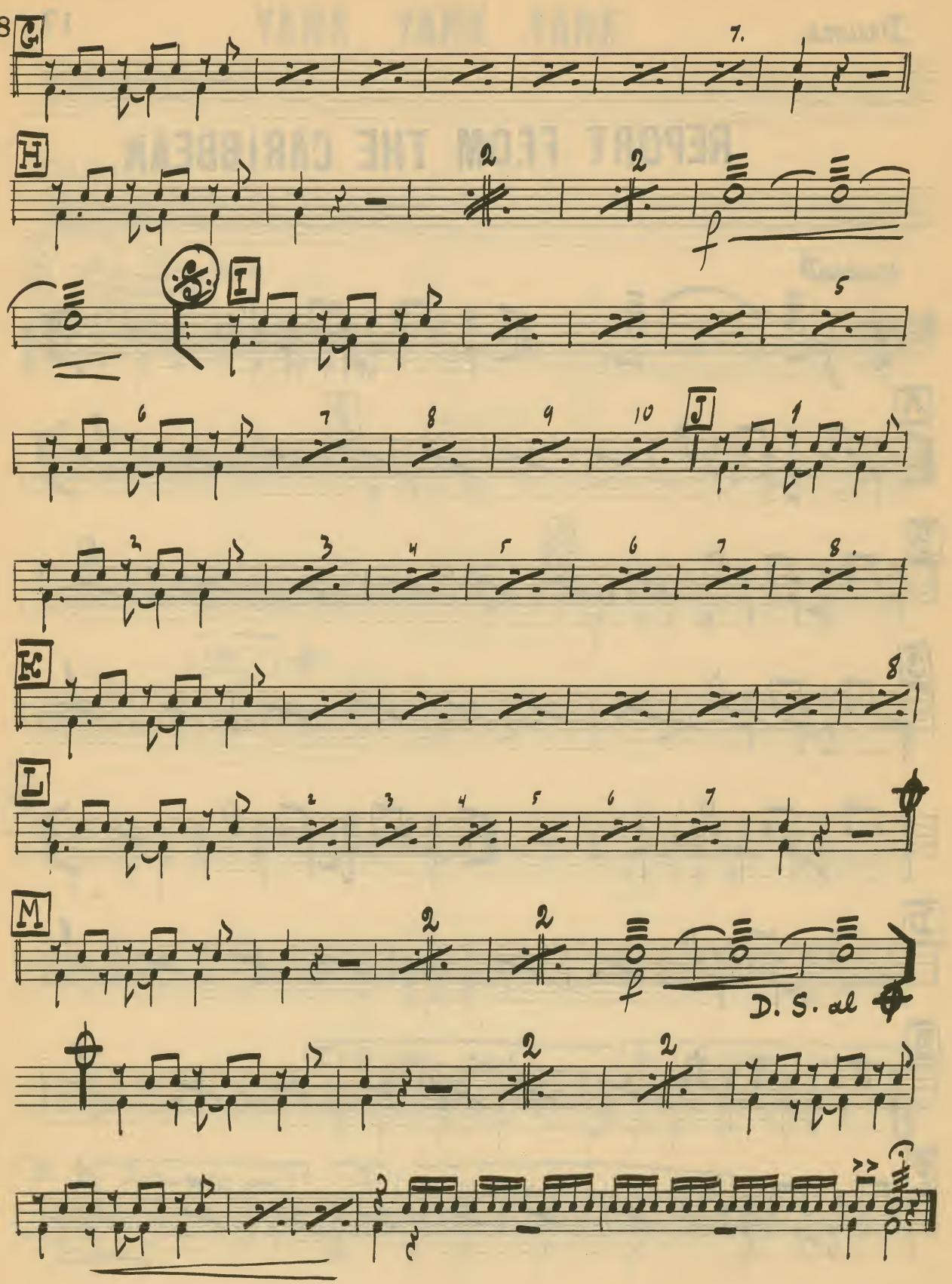


WALK OFF



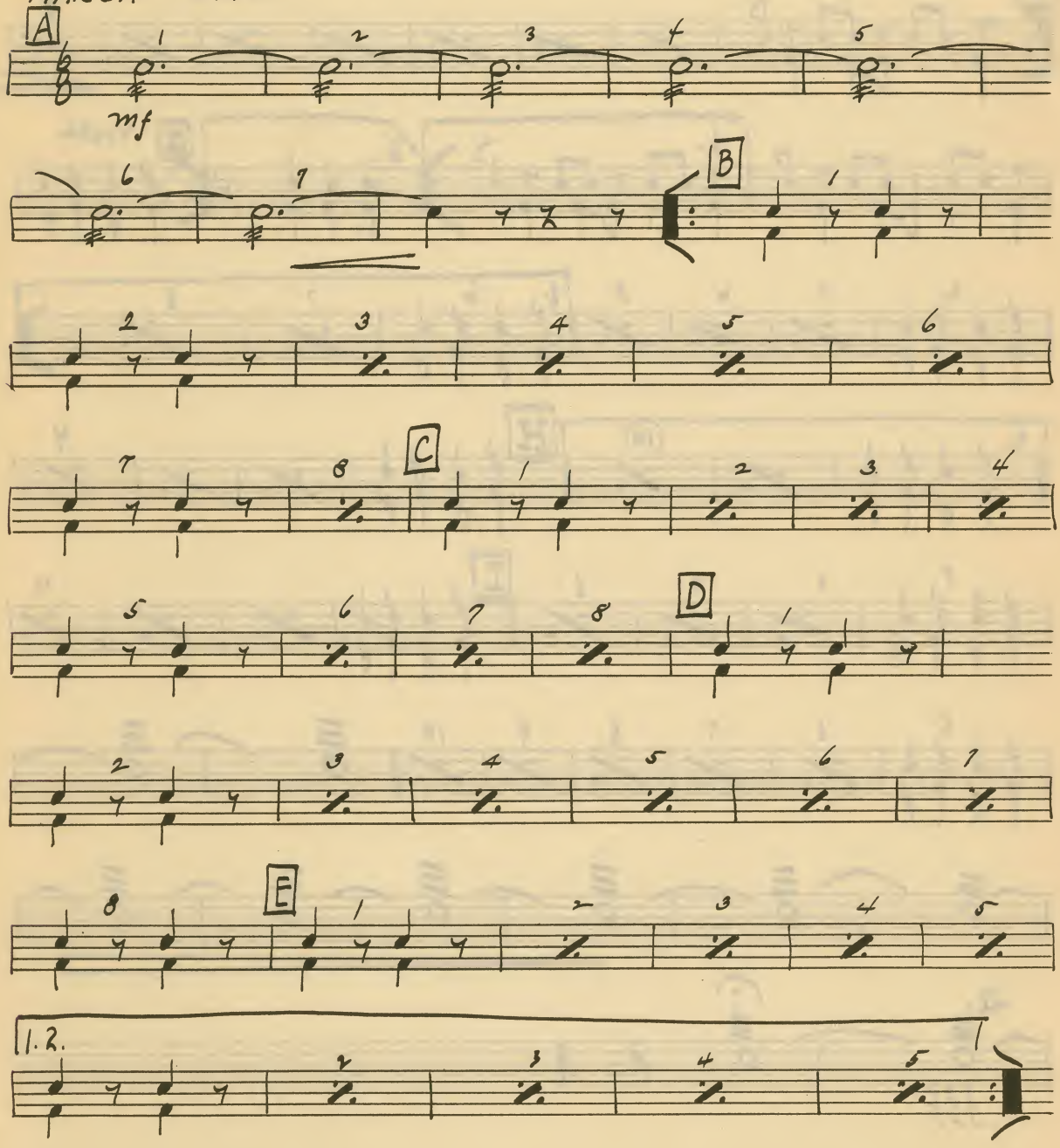
REPORT FROM THE CARIBBEAN



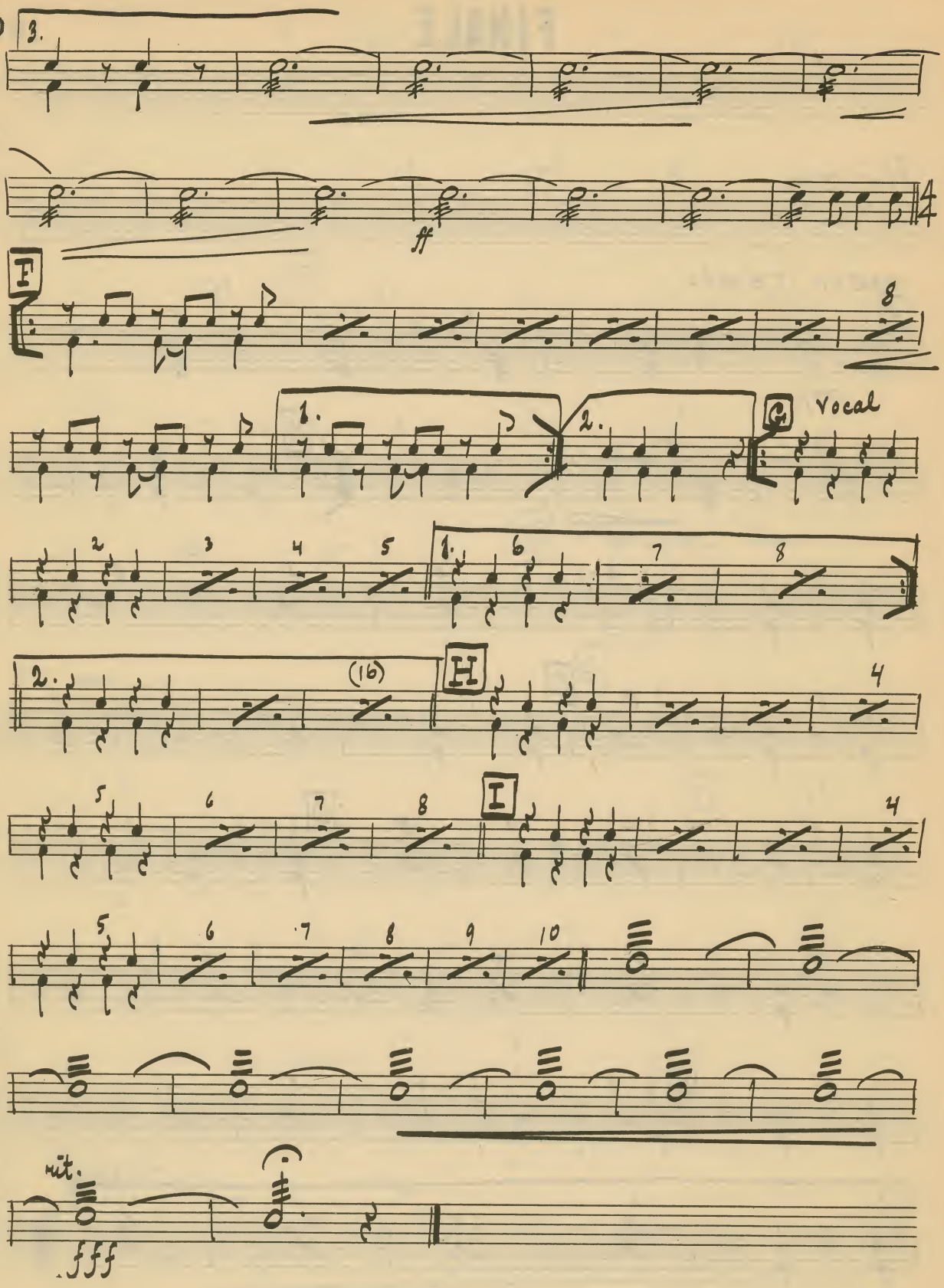

G
H
I
J
K
L
M
D. S. al

Percussion

MARCH TEMPO



DO NOT CIRCULATE



DO NOT CIRCULATE